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EducT

T H E

HIGH SCHOOL MUSIC READER

FOR THE USE OF

MIXED AND BOYS' HIGH SCHOOLS

BY

JULIUS EICHBERG

GENERAL SUPERVISOR OF MUSICAL INSTRUCTION
IN THE BOSTON PUBLIC SCHOOLS

BOSTON
PUBLISHED BY GINN & COMPANY
1888

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PREFACE.

THE present collection of Solfeggios and Four-Part Songs is designed more especially for the use of *Mixed* and *Boys' High Schools*. Some knowledge of singing and of reading at sight is indispensable, previous to taking up the High School Reader. All these Solfeggios have been used for years in the Boston High Schools, and will be found to contain a great variety of rythmical and melodic forms.

It is perhaps unnecessary to state that these exercises should be practised *by note*, and with as little aid as possible from the piano; giving due attention to position of body, evenness of tone, and clearness of enunciation. The Solfeggios may be transposed whenever it becomes necessary, although most of them can be sung by pupils of a very small compass of voice.

As in many High Schools there is often a scarcity of tenors, their part may, in most cases, be sung by altos (boys).

The Choruses have been selected for their musical worth, and are well adapted to the development of a sound musical taste.

Asking for the book a kind reception from his fellow-teachers, the author submits it to their friendly judgment.

JULIUS EICHBERG.

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ADVANCED SOLFEGGIOS.

No. 1.

Moderato.



No. 2.

Andante.

No. 3.

Allegretto.

No. 4.

Vivace.

The musical score consists of two systems, each with two staves. The first system includes first and second endings, marked '1a.' and '2a.'. The key signature has one sharp (F#), and the time signature is 2/4. The notation includes various note values, rests, and repeat signs.

No. 5.

Allegretto.

The musical score for No. 5 is in 2/4 time and has one sharp in the key signature (F#). It consists of two staves. The notation includes various note values and rests.



No. 6.

Allegro.

No. 7.

Andantino.



No. 8.

Moderato.

First system: Treble and bass staves in D major (two sharps). The melody in the treble staff begins with a quarter rest, followed by a quarter note D, an eighth note E, a quarter note F#, and a half note G. The bass staff begins with a quarter note D, followed by a quarter note E, a quarter note F#, and a half note G. The second system continues the melody and bass line, ending with a double bar line.

No. 9.

Second system: Treble and bass staves in D major. The melody in the treble staff begins with a quarter note D, followed by a quarter note E, a quarter note F#, and a half note G. The bass staff begins with a quarter note D, followed by a quarter note E, a quarter note F#, and a half note G. The third system continues the melody and bass line, ending with a double bar line.

No. 10.

Large.

No. 11.

Moderato leggiero.

No. 12.

NOTE.—The bass part may be sung by sopranos or altos (one octave higher, of course). Such practice will be found highly useful.

Allegretto ma moderato.



No. 13.

Allegretto.

No. 14.

Andante.

Two-staff musical score for No. 14, *Andante*. The key signature is three flats (Bb, Eb, Ab) and the time signature is common time (C). The score consists of two systems, each with a treble and bass staff. The first system has two staves of music. The second system has two staves of music, with the word "Fine." written above the final measure of the treble staff. The score ends with a repeat sign and a fermata.

D. C. al Fine.

No. 15.

Allegro quasi allegretto.

No. 16.

Tempo giusto.



No. 17.

Andantino.

No. 18.

Commodo.
dolce.

No. 19.

Non troppo allegro.



No. 20.

Allegro. Sempre Forte.

No. 21

Risoluta.

No. 22.

Allegro giocoso.

Musical score for No. 22, *Allegro giocoso*. The score is written for two staves, both in treble clef. The key signature is one flat (B-flat), and the time signature is 12/8. The music consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

No. 23.

NOTE.—The bass part can also be sung by altos and second sopranos.

Fughetta.

Musical score for No. 23, *Fughetta*. The score is written for two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is two sharps (D major), and the time signature is common time (C). The music consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.



No. 24.

Tempo di Minuetto.

Musical score for No. 24, *Tempo di Minuetto*. The piece is in 3/4 time and G major (three sharps). It consists of two staves. The melody is written on the upper staff, and the accompaniment is on the lower staff. The score is divided into two systems, each with two staves. The first system contains the first four measures, and the second system contains the last four measures, ending with a double bar line. The melody features a triplet of eighth notes in the first measure of the first system and a triplet of eighth notes in the first measure of the second system. The accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

No. 25.

Musical score for No. 25. The piece is in 3/4 time and G major (three sharps). It consists of two staves. The melody is written on the upper staff, and the accompaniment is on the lower staff. The score is divided into two systems, each with two staves. The first system contains the first four measures, and the second system contains the last four measures, ending with a double bar line. The melody features a triplet of eighth notes in the first measure of the first system and a triplet of eighth notes in the first measure of the second system. The accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.



No. 26.

Allegro energico.

No. 27.

Allegro marcato.

The musical score consists of six systems, each with two staves. The key signature has two flats (B-flat major), and the time signature is 3/2. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The first system begins with a treble clef, a key signature of two flats, and a 3/2 time signature. The melody in the upper staff starts with a quarter rest, followed by a series of eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with quarter and eighth notes. The subsequent systems continue the melodic and harmonic development, with some measures featuring ties and slurs. The final system concludes with a half note in the upper staff and a quarter note in the lower staff.



No. 28.

Andante con moto.

No. 29.

Fughetta.

The musical score for "Fughetta, No. 29" is written for two staves in D major (two sharps) and 2/4 time. The piece consists of 16 measures. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody starts on D4, moves to E4, then F#4, and continues with eighth and quarter notes. The second staff begins with a treble clef, a key signature of two sharps, and a common time signature. It starts with a whole rest for the first measure, then enters with a half note G4, followed by eighth and quarter notes. The piece concludes with a double bar line at the end of the 16th measure.

No. 30.

Allegro di molto.

The musical score for No. 30, *Allegro di molto*, is written for two staves in treble clef. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The piece consists of 16 measures. The melody is primarily in the upper staff, with the lower staff providing harmonic support. The tempo is marked *Allegro di molto*. The score ends with a double bar line in the 16th measure.

No. 31.

Vivace.

The musical score for No. 31, titled "Vivace," is written in E major (indicated by four sharps: F#, C#, G#, D#) and 6/8 time. The piece consists of two staves, with the upper staff likely representing the melody and the lower staff the accompaniment. The score is divided into six systems, each containing two staves. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. The tempo marking "Vivace" suggests a lively, fast pace. The score concludes with a double bar line and repeat dots at the end of the sixth system.

No. 32.

Andante grazioso.

The musical score consists of six systems, each with two staves. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The piece concludes with a double bar line at the end of the sixth system.

No. 33.

Tempo di Valce.

No. 34.

Alla Siciliana.

This musical score is written for a piece in D major (two sharps) and 2/4 time. It consists of four systems, each with two staves. The melody is primarily in the upper staff, while the lower staff provides harmonic support with chords and moving lines. The piece concludes with a double bar line and repeat dots.

No. 35.

Allegro molto marcato.

This musical score is for a piece in B-flat major (two flats) and 2/4 time, marked 'Allegro molto marcato'. It consists of four staves. The first staff begins with a treble clef and a common time signature 'C', which is then changed to 2/4. The melody is written in the upper staff, and the lower staff provides accompaniment. The piece ends with a double bar line.

No. 36.

Allegretto.

The musical score is written for two staves, treble and bass clef, in G major (one sharp) and 2/4 time. The tempo is marked *Allegretto*. The piece consists of 16 measures. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The key signature is G major, indicated by a single sharp (F#). The time signature is 2/4. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. The piece concludes with a final cadence in the 16th measure.



No. 37.

Allegretto.

No. 38.

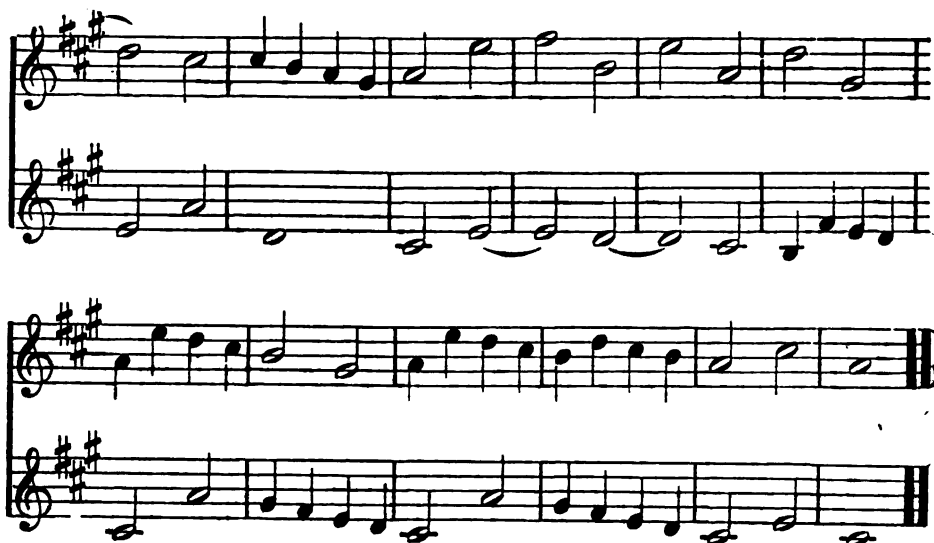
Allegretto.



No. 39.

Alla breve.





No. 40.

Allegro.



No. 41.

Grave.

ff

Fino.

Dal Segno al Fino.

ff

No. 42.

Canon a due. Allegretto.



No. 43.

Allegretto con moto.

The musical score is written for two staves, likely representing a piano and a violin or flute. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/8. The piece consists of eight measures. The first measure features a treble clef and a key signature change to three flats. The melody in the first staff is composed of eighth and sixteenth notes, with some rests. The second staff provides a harmonic accompaniment with a mix of eighth and sixteenth notes. The piece concludes with a double bar line in the eighth measure.

No. 44.

Allegretto.

No. 45.

Allegretto non troppo.

No. 46.

Allegro ma non troppo.

No. 47.

Tranquillo.

Musical score for a piece in D major, 2/4 time. The score consists of four systems of two staves each. The first system has a treble staff with eighth and sixteenth notes and a bass staff with a whole note and eighth notes. The second system continues the melody and bass line. The third system features triplets in both staves. The fourth system concludes the piece with a double bar line.

No. 48.

Musical score for No. 48, marked *Lento.* The score consists of four systems of two staves each. The first system has a treble staff with a 6/8 time signature and a bass staff with a whole note. The second system continues the melody and bass line. The third system features a treble staff with eighth notes and a bass staff with eighth notes. The fourth system concludes the piece with a double bar line.

No. 49.

Allegro con fuoco.

This musical score is for a piece in D major (two sharps) and 2/4 time. It consists of two staves, each with four measures. The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece is marked 'Allegro con fuoco'.

No. 50.

Not too fast.

This musical score is for a piece in B-flat major (two flats) and 9/8 time. It consists of two staves, each with four measures. The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece is marked 'Not too fast'.



SONGS.

MORNING HYMN.

1. With - in the East the gol - den sun Has
2. A - mid the morn - ing's new - born light, In
3. O God, I thank Thee for Thy love, So

from the dark - ness ris - en; He comes his
pray'r to Heav - en kneel - - ing, A ho - ly,
mer - ci - ful and ten - - der; Be thou for

glo - rious course to run, And free the world from pris - on.
hum - ble, pure de - light Comes gen - tly o'er me steal - ing.
ev - er - more, as now, My stay, my soul's de - fend - er.

THE LORELEY.

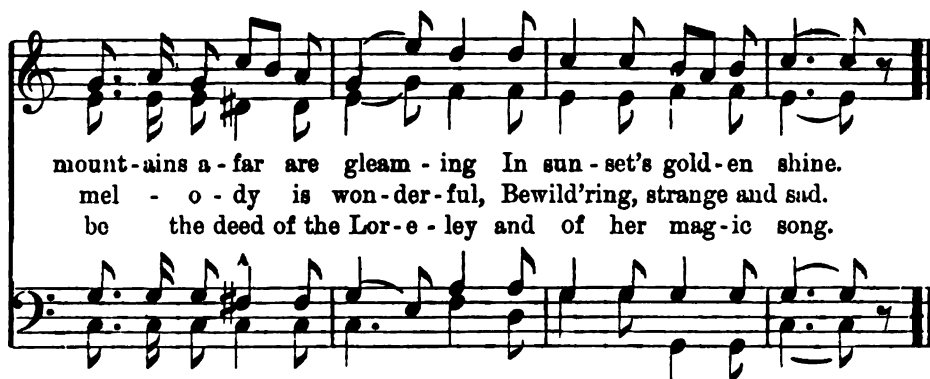
FR. SILCHER.

1. I know not what is the mean - ing, That wear - y, sad am
 2. A - bove on the rocks is lean - ing A maid - en strange - ly
 3. A fish - er be - low is heark - 'ning, It fills with grief and

I; Of an - cient times I'm dream - ing, A
 fair Her gold - en jewels are gleam - ing, She
 love, ... He heeds not the rocks so dark - 'ning, He

le - gend long gone by. The day is fad - ing to
 combs her long gold - en hair. With gold - en comb she
 sees but the form a bove. I think the riv - er will

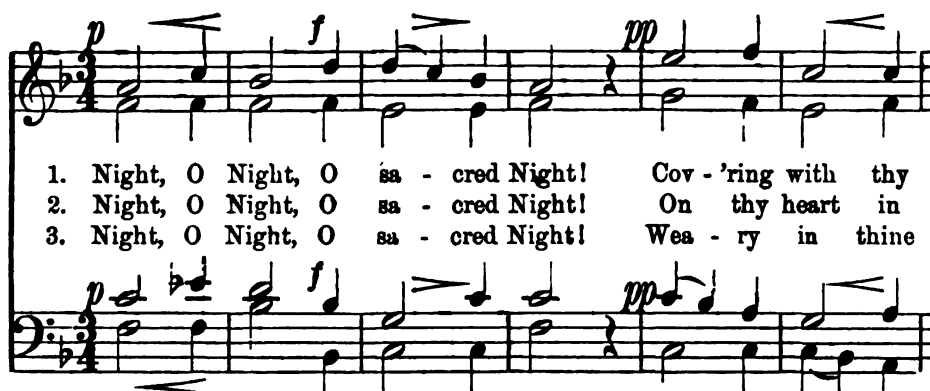
twi - light And soft - ly flows the Rhine; The
 combs it, And sings there - to a song; The
 bur - y The boat and fisher ere long; 'Twill



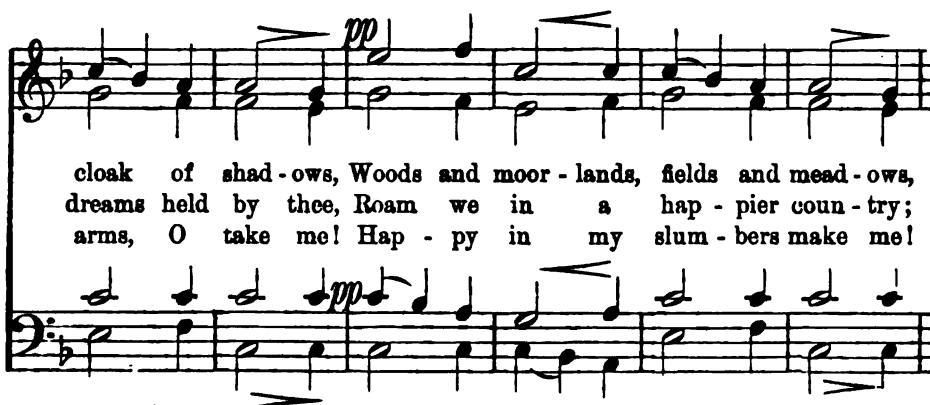
mount-ains a - far are gleam - ing In sun - set's gold - en shine.
mel - o - dy is won - der - ful, Bewild'ring, strange and sud.
be the deed of the Lor - e - ley and of her mag - ic song.

NIGHT, O SACRED NIGHT!

FR. X. CHWATAL.



1. Night, O Night, O sa - cred Night! Cov - 'ring with thy
2. Night, O Night, O sa - cred Night! On thy heart in
3. Night, O Night, O sa - cred Night! Wea - ry in thine



cloak of shad - ows, Woods and moor - lands, fields and mead - ows,
dreams held by thee, Roam we in a hap - pier coun - try;
arms, O take me! Hap - py in my slum - bers make me!

Breath - est ho - ly peace and love, On the wea - ry
 O that thou would'st nev - er wane, Would we'd come not
 In the dreams that come to me, Let there tru - est

from a - bove; Breath - est ho - ly peace and
 back a - gain; O that thou would'st nev - er
 friend - ship be! In the dreams that come to

love, On the wea - ry from a - bove.
 wane, Would we'd come not back a - gain!
 me, Let there tru - est friend - ship be!

BREATHE SOFT, YE WINDS.

Composed by WILLIAM PAXTON.

Andante affettuoso.

1. Breathe soft, ye winds, ye waters, gently flow;

The first system of music is in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The tempo is marked 'Andante affettuoso'.

Shield her, ye trees, ye flow'rs, a-round her grow; grow: Ye

The second system of music continues the melody. It includes dynamic markings 'cres.' and 'f' (forte). The first ending is marked '1st.' and the second ending is marked '2nd.'.

swains, I beg you pass in si-lence by, ... My

The third system of music continues the melody. It includes dynamic markings 'cres.' and 'f' (forte).

love in .. yon-der vale a-sleep doth lie, My

The fourth system of music continues the melody. It includes dynamic markings 'dim.' (diminuendo) and 'f' (forte).

love in yon-der vale a-sleep doth lie. Ye lie.

love in yon-der vale a-sleep doth lie, Ye lie.

The fifth system of music concludes the piece. It includes dynamic markings 'cres.' (crescendo), 'f' (forte), and 'dim.' (diminuendo). The first ending is marked '1st.' and the second ending is marked '2nd.'.

PRAYER DURING BATTLE.

F. H. HUMMEL.

1. Fa-ther, I call on Thee! Dead-ly sur-round me the
 2. Lord, I ac-knowl-edge Thee! When in the Au-tumn the
 3. Might-y God, bless thou me! Fa-ther, I give to thee

strife and the blood-shed; Roar-ing, en-close me the
 dead leaves are fall-ing, So, in the car-nage of
 my life in keep-ing. Thy pow'r can take it, for

can-nons so fa-tal; Guide in all bat-tles, I
 bat-tle ap-pall-ing, Guide in all bat-tles, I
 thou, Lord, didst make it. Guide in all bat-tles, I

call on Thee; Fa - ther, pro - tect Thou me.
 wor - ship Thee; Fa - ther, pro - tect Thou me.
 wor - ship Thee; Fa - ther, pro - tect Thou me.

RUSSIAN HYMN.

ALEXIS LVOFF.

God save our Fa-ther-land! long may its glo - ry, Jus-tice, and

pow - er the pur - est be; Dread of all tyr - an - uy, ..

Free-dom's de-fend - er, God be thy guide, O our Fa-ther-land!

A MOTHER'S HEART.

CARL ECKER

1. One heart with-in the world ox-ists, That lov-ing is . . . and
 2. With-in the gen-tlest heart the stream Of love is not all
 3. A heart in which each one can trust, In grief or joy, a

true; For-get-ful al-ways of it-self, Its love is al-ways
 clear; Where sac-ri-fice is weigh'd and weigh'd, That is not love, I
 heart Which sees with pleas-ure hap-pi-ness In which it has no

new. O oth-er is the heart of friends, How rare true love is
 fear! One heart a-lone is ev-er filled With thoughts of pur-est
 part; This pure heart all from self-love free, Which calls this love its

there; Of friendship's pleas-ures it partakes, But not of friendship's
 love, A heart which dreads no sac-ri-fice, Its bound-less love to
 own, Is, in its might-y pow'r and strength, A mother's heart a -

mf

care; Of friendship's pleasures it partakes, But not of friendship's care.
 prove; A heart which dreads no sac-ri-fice Its bound-less love to prove.
 lone; Is, in its might-y pow'r and strength, A mother's heart a-lone.

mf

THE WANDERER'S SONG.

O. M. WEBER.

f

1. The sun a-wakes, And grand-ly takes His
 2. With dance and song A joy-ous throng, We

f

course o-ver moun-tains and streams. O morn-ing breeze, O
 mirth-ful-ly go on our way, With-out a care, with

for-est trees, O won-der-ful gold-en beams!
 joy for guide, All life seems an end-less play.

LIGHTLY TREAD, 'TIS HALLOW'D GROUND.

Composed by JOHN SCOTLAND

p *Andante.* *cres.*

Light-ly tread, 'tis hal-low'd ground, Hark! a-bove, be -

low, a-round, Fai-ry bands their vi-gils keep,

While frail mor-tals sink to sleep. And the moon with

fee-ble rays Gilus the brook that bub-bling plays; As in

pp mur-murs soft it flows, Mu-sic that will heal all woes.

THE BELLS OF ST. MICHAEL'S TOWER.

Composed by W. KNIVETT.

Allegro.

1. Mer-ri-ly, Mer-ri-ly, rung the bells, the bells of Saint Michael's

tow'r, When Rich-ard Pen-lake and Re-becca his wife ar-

riv'd at the church door. Mer-ri-ly, mer-ri-ly rung the bells, the

bells of Saint Michael's tow'r. Mer-ri-ly, mer-ri-ly

rung the bells, the bells of Saint Michael's tow'r. Richard Penlake was a

The musical score is written for voice and piano. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegro.' The score consists of five systems of music. The first system begins with a treble staff and a bass staff. The lyrics are: '1. Mer-ri-ly, Mer-ri-ly, rung the bells, the bells of Saint Michael's'. The second system continues the melody: 'tow'r, When Rich-ard Pen-lake and Re-becca his wife ar-'. The third system includes a repeat sign and a piano (p) dynamic marking: 'riv'd at the church door. Mer-ri-ly, mer-ri-ly rung the bells, the'. The fourth system continues with a forte (f) dynamic marking: 'bells of Saint Michael's tow'r. Mer-ri-ly, mer-ri-ly'. The fifth system concludes with: 'rung the bells, the bells of Saint Michael's tow'r. Richard Penlake was a'.

cheer-ful man, cheerful, and frank, and free, But he led a sad life with Re -

lon - - - - - tan - - - - - do.
bec - ca his wife, For a ter - ri - ble shrew was she...

A tempo primo. *cres.* di - min - u - em -
Mer - ri - ly, mer - ri - ly rung the bells, the bells of Saint Michael's

f do.
tow'r, Mer - ri - ly, mer - ri - ly rung the bells, the

bells of Saint Michael's tow'r. Richard Penlake a scolding would take, Till

pa-tience a-vail'd no lon-ger, Then Rich-ard Pen-lake a

crabstick would take, And shew her that he .. was the stron-ger, and

lon - - - tan - - - do. *Tempte primo.*
show her that he was the stron-ger. Mer-ri - ly, .. mer-ri - ly ..

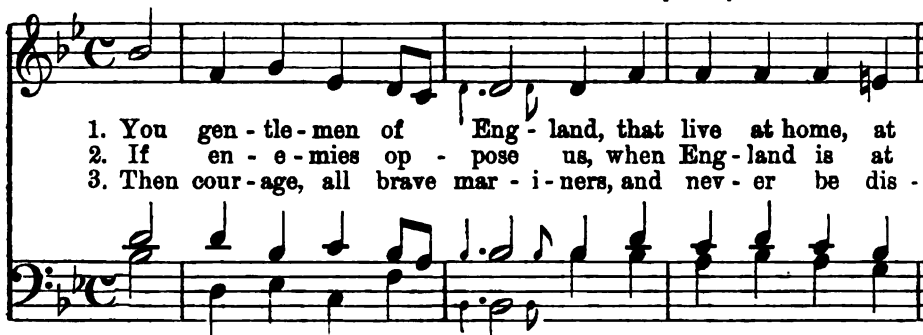
cres. *dim.*
rung the bells, the bells of Saint Michael's tow'r, Mer-ri - ly,

mer - ri - ly rung the bells, the bells of Saint Mi-chael's tow'r.

YOU GENTLEMEN OF ENGLAND.

Moderate.

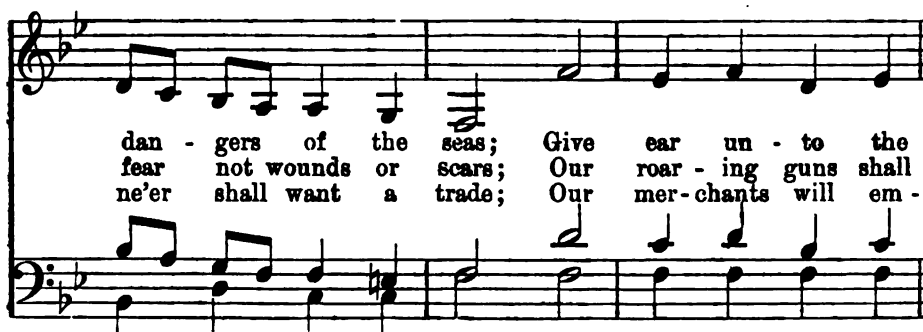
Composed by DR. CALLCOTT.



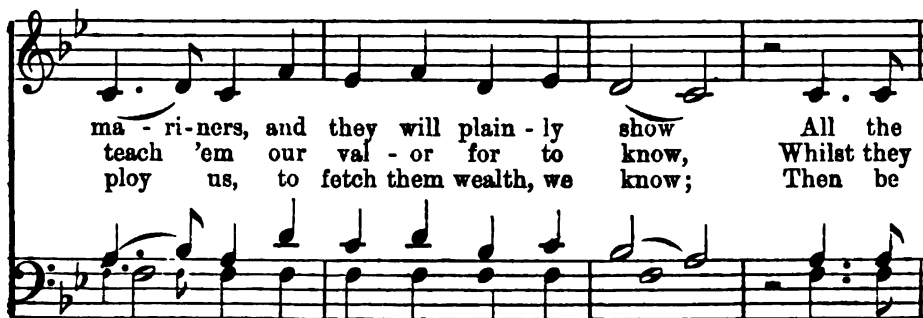
1. You gen - tle - men of Eng - land, that live at home, at
 2. If en - e - mies op - pose us, when Eng - land is at
 3. Then cour - age, all brave mar - i - ners, and nev - er be dis -



ease, Ah! lit - tle do you think up - on the
 wars With a - ny for - eign na - - tions, we
 may'd; Whilst we have bold ad - ven - tu - rers, we



dan - gers of the seas; Give ear un - to the
 fear not wounds or scars; Our roar - ing guns shall
 ne'er shall want a trade; Our mer - chants will em -



ma - ri - ners, and they will plain - ly show All the
 teach 'em our val - or for to know, Whilst they
 ploy us, to fetch them wealth, we know; Then be

cares and the fears, all the cares and the fears, all the
reel on the keel, whilst they reel on the keel, whilst they
bold, work for gold, then be bold, work for gold, then be

cares and the fears, When the storm-y winds do
reel on the keel, When the storm-y winds, etc.
bold, work for gold, When the storm-y winds, etc.

blow,..... when the storm-y winds do blow,..... when the

storm-y winds do blow,..... when the storm-y winds do blow.

MAY.

FR. KUHLAU.

1. O, the love - ly month of .. May, O, the
 2. Gai - ly from the dis - tant hills, Gai - ly
 3. O, the morn - ing seems so .. fair, O, the
 4. Hap - pi - ness this glad - some day, Hap - pi -

love - ly month of .. May Has from dark - ness
 from the dis - tant hills, With a bus - y
 morn - ing seems so fair, While the dew en -
 ness this glad - some day Seems to us much

ris - - en, Burst its win - ter pris - - on,
 mur - mur, To the rush - ing riv - - er
 clos - - es Yet the half - blown ros - - es,
 near - - er; Life and love seem dear - - er

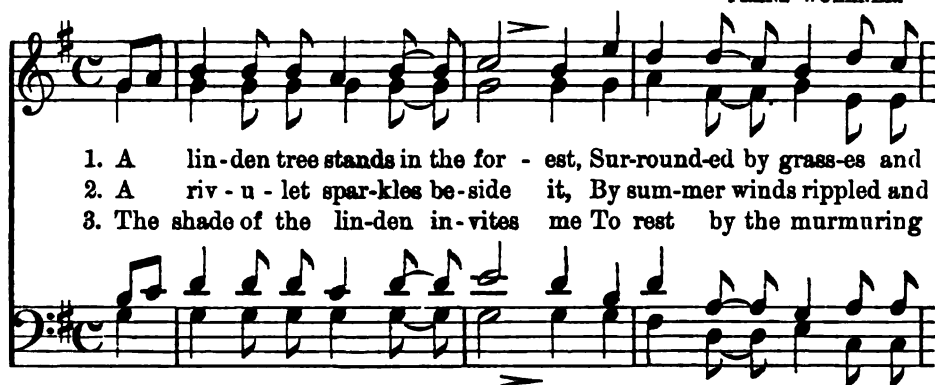
mf Rules the world with gen - - tle sway. *f* O, the love - ly
 Flow the spark - ling moun - - tain rills. Gai - ly from the
 And the per-fumes fill the air. Sweet-est per-fumes
 In the hap - py month . . . of .. May, In the hap - py

month of May, O, the love - ly month of May,
 dis - tant hills, Gai - ly from the dis - tant hills,
 fill the air, Sweet - est per - fumes fill the air,
 month of May, In the hap - py month of May,

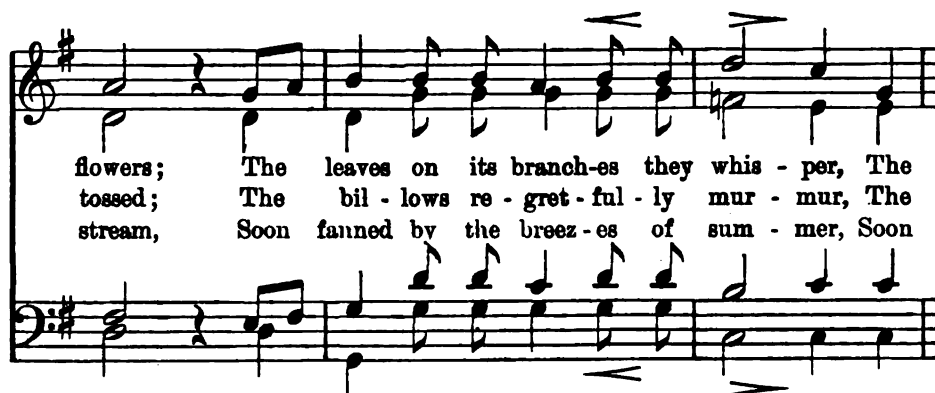
mf Love - ly, O, the love - ly month - of May!
 Gai - ly Flow the spark - ling moun - - tain rills.
 Sweet - est, Sweet - est per-fumes fill - - the air.
 Hap - py, In the hap - py month . . . of May!

THE LINDEN TREE.

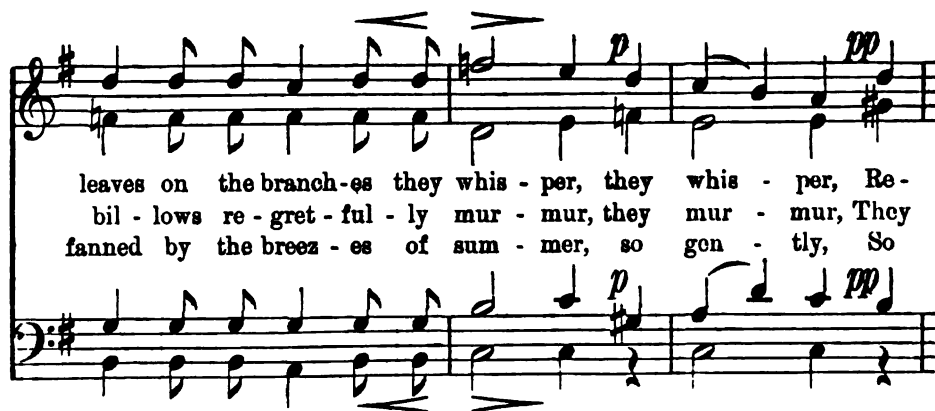
FRANZ WULLNER.



1. A lin-den tree stands in the for - est, Sur-round-ed by grass-es and
 2. A riv - u - let spar-kles be-side it, By sum-mer winds rippled and
 3. The shade of the lin-den in-vites me To rest by the murmuring



flowers; The leaves on its branch-es they whis - per, The
 tossed; The bil - lows re - gret - ful - ly mur - mur, The
 stream, Soon fanned by the breez - es of sum - mer, Soon



leaves on the branch-es they whis - per, they whis - per, Re-
 bil - lows re - gret - ful - ly mur - mur, they mur - mur, They
 fanned by the breez - es of sum - mer, so gen - tly, So

gret - ful of the van - ished joy - ous
 mur - mur of the years for - ev - er
 gen - tly, of the good old days I

hours, of the van - ished joy - ous hours.
 lost, of the years for - ev - er lost.
 dream, of the good old days I dream.

of of the the van years good ished

THE CASTLE.

ROBERT SCHUMANN.

1. Up - on a moun-tain's sum - mit A no - ble cas - tle
 2. But now, with voice of thun - der, His work the Mas - ter
 3. Of all the no - ble cas - tles, This one a - lone re-

mf *dim.*

stands; To see its gran - ite tur - rets Men come from dis - tant
blessed; The storm-wind stayed its ter - rors, By name-less fear op -
mains, When in the west the sun - set Em - pur - ples hills and


mf *dim.*

p

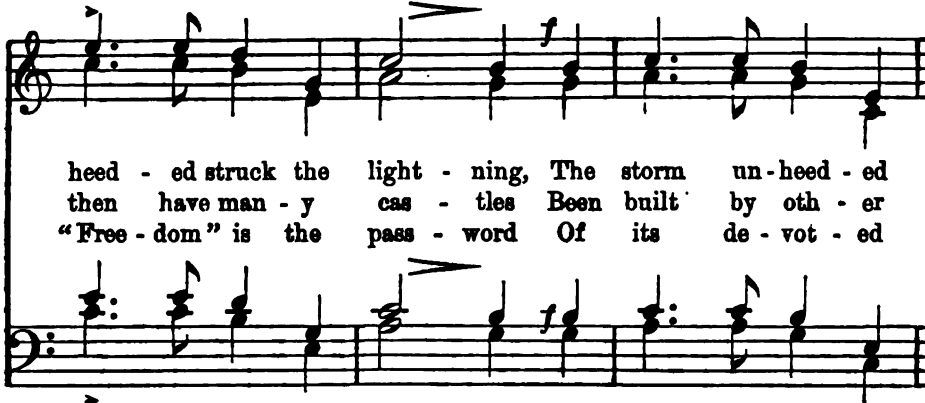
lands. One day the cas - tle's build - er Stood
pressed: "Thou great - est of all cas - tles, I
plains. Its walls are rocks of gran - ite; Its

p

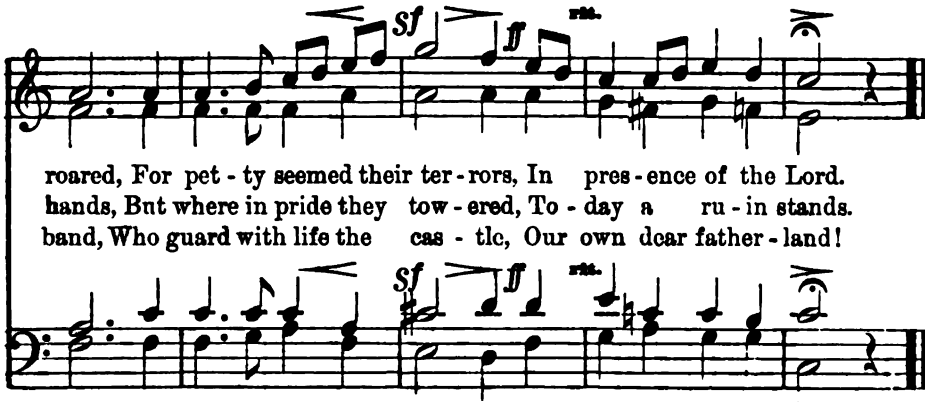
on its high - est wall; The storm-winds roared a - -
bless thy fu - ture away, Thou shalt not sink or...
moats are streams and seas; The bat - tle-ments are..



bout him, The clouds fell like a pall. Un-
 crum - ble Un - til the Judg - ment Day! Since
 moun - tains; Its courts are ver - dant leas. And



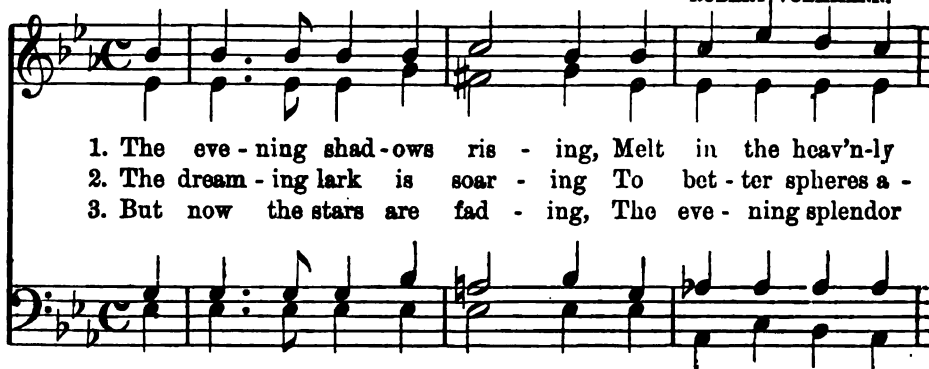
heed - ed struck the light - ning, The storm un - heed - ed
 then have man - y cas - tles Been built by oth - er
 "Free - dom" is the pass - word Of its de - vot - ed



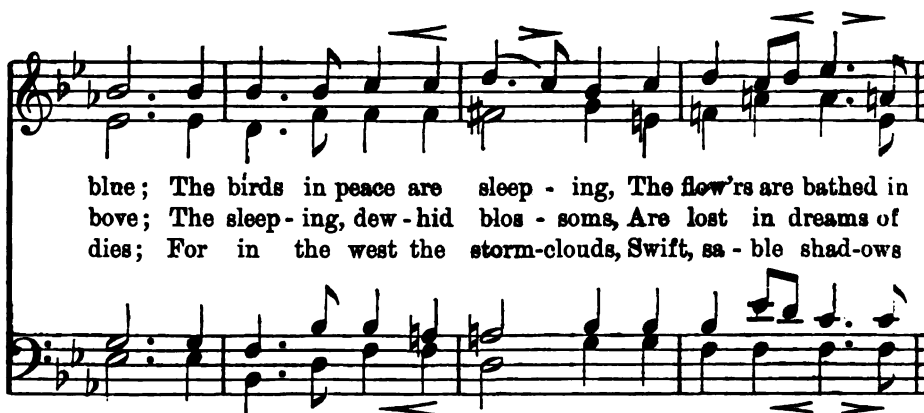
roared, For pet - ty seemed their ter - rors, In pres - ence of the Lord.
 hands, But where in pride they tow - ered, To - day a ru - in stands.
 band, Who guard with life the cas - tle, Our own dear father - land!

THE SHADES OF EVE ARE FALLING.

ROBERT VOLKMANN.



1. The eve - ning shad - ows ris - ing, Melt in the heav'n - ly
 2. The dream - ing lark is soar - ing To bet - ter spheres a -
 3. But now the stars are fad - ing, The eve - ning splendor



blue; The birds in peace are sleep - ing, The flow'rs are bathed in
 bove; The sleep - ing, dew - hid blos - soms, Are lost in dreams of
 dies; For in the west the storm-clouds, Swift, sa - ble shad - ows



dew, The flow'rs and birds are dream - ing, In
 love. I, too, I feel the beau - ty And
 rise; O birds, so gen - tly dream - ing! O

peace, O, let them rest, For joy there is, and
mag - ic of the night: My soul is o - ver -
blos - soms bathed in dew, You heed not storms nor

sor - row, With-in each lit - tle breast, For joy there is, and
pow - er'd By strange, unknown delight, My soul is o - ver -
dan - ger,— Your sky is ev - er blue, You heed not storms nor

sor - row, With - in each lit - tle breast.
pow - er'd By strange, un - known de - light.
dan - ger,— Your sky is ev - er blue.

TO OUR FATHERLAND.

FRANZ ABT.

mf

1. The sim-ple songs to thee we of - fer, Are gifts of pur - est
 2. May God be-stow His ho - ly bless-ing, O Fa - therland, on
 3. To see thee crowned by stainless glo-ry Is what thy chil - dren

mf

love, And may the gold - en tones, as - cend - ing, Re -
 thee; It will re - turn to heaven's own keep - ing Should
 ask, To live a life of truth and hon - or Will

sound in Heaven a - bove. That song is fit, O coun - try, That
 thou un-wor - thy be. May Truth, and Faith, and Jus - tice, Each
 be thy chil-dren's task. O, go thy way tri-umphant, So

heart - felt song, To show our deep de - vo - tion, So
 guide thy way In - to the gold - en splen - dors Of
 grand and free That we shall glor - y ev - er Thy

true and strong; That song is fit, O coun - try, That heart - felt
 end - less day; May Truth, and Faith, and Justice, Each guide thy
 sons to be; O, go thy way tri - umphant, So grand and

song, To show our deep de - vo - tion, So true and strong.
 way In - to the gold en splendors Of end - less day.
 free That we shall glo - ry ev - er Thy sons to be.

CAST THY BURDEN.

From "ELIJAH."

Cast thy bur - den up - on the Lord, And he shall sus -

The first system of musical notation for the song 'Cast Thy Burden'. It consists of a treble and a bass staff in 4/4 time, with a key signature of two flats (B-flat and E-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics 'Cast thy bur - den up - on the Lord, And he shall sus -' are written below the treble staff.

tain thee: He nev - er will suf - fer the

The second system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics 'tain thee: He nev - er will suf - fer the' are written below the treble staff.

right - eous to fall; He is at thy right hand. Thy

The third system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics 'right - eous to fall; He is at thy right hand. Thy' are written below the treble staff.

mer - cy, Lord, is great, and far a - bove the heavens; Let

The fourth system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics 'mer - cy, Lord, is great, and far a - bove the heavens; Let' are written below the treble staff.

none be made a - sham-ed, that wait up - on thee.

BRIGHT MAY IS THERE.


KARL ECKER.

mf *p*
1.-4. Bright May is there, bright May is there! I nev - er saw bright



f *mf*
May so fair! Bright May is there, bright May is there! I

f *mf*
nev - er saw bright May so fair! Bright May is there!



p




1. No bough where blossoms are not seen! No field that is not
 2. The breez-es, per-fume la-den, roam To us from o'er the
 3. No cloud that tints not with deep blue The sun-ny fields of
 4. My heart it beats so glad and free At all the lov-li-

clad in green; The flow'rs they waft their per-fumes sweet, And
 o - cean's foam; The birds with songs of praise a - rise, And
 heav'n a - new; No sun - beam bright, no sun - beam bright That
 ness I see! For song and mirth are ev - 'ry-where, And

seem to say, "God greet, God greet!" And seem to say "God greet!"
 greet the earth and greet the skies, And greet the earth and skies.
 gives not life with gold - en light, That gives not life with light.
 joy and love and won-ders rare In May are ev - 'ry-where.



O THOU MY HOPE, MY COUNTRY.

FRANZ ABT.

mf *mf*

1. O thou my hope, my coun - try, Un - chang - ing, faith - ful
 2. Thy beau - ty is un - chang - ing, My spir - it's cho - sen
 3. Thy mem - 'ry shall un - fad - ing Live in my in - most

mf *f* *p*

friend, Whose love no storm can weak-en, Whose faith no word can bend, — I
 bride; Un - daunt-ed I shall fol - low Thy steps, what-e'er be - tide. As
 heart; No thought shall move my spirit In which thou hast not part; Should:

give to thee my heart, I give to thee my hon - or, I
 flow'rs turn to the sun, My spir - it seeks thy pres-ence, Thy
 fate our lives di - vide, My guid - ing star for - ev - er Will

give thee all, O fa-ther-land, My own dear fa-ther-land! I
 pres - ence, O my fa-ther-land, My own dear fa-ther-land! Thy
 be my own dear fa-ther-land, My own dear fa-ther-land! Will

give thee all, O fa-ther-land, My own dear fa-ther-land!
 pres - ence, O my fa-ther-land, My own dear fa-ther-land!
 be my own dear fa-ther-land, My own dear fa-ther-land!

TO THE SUNSHINE.

K. E. HERING.

1. O gold-en ray, O . . gold-en ray That glad - ens with it's
 2. Too nar - row seems my life and home, And far a - way I
 3. O gold-en ray, you think, perchance, That I, like you, must
 4. O gold-en ray, in . . a - zure skies, Let no such fool - ish

light each day; Up - on whose mag - ic cord I rise In
fain would roam, To fol - low when the sun-shine guides, To
flit and dance, That I, like you, in thoughtless bliss, Each
thoughts a - rise; You know that from the unknown shore, The

sun - ny hours to bet - ter skies. O.. gold - en ray, O..
lin - ger where the sun a - bides. O.. gold - en ray, etc.
pass - ing bud and flow'r must kiss. O.. gold - en ray, etc.
hap - py Past re - turns no more. O.. gold - en ray, etc.

gold - en ray, That glad - dens with its light each day.

THE GOLDEN SUNSHINE.

Chorus from the Opera "The Magic Flute." W. A. MOZART.

p

The gol - den sunshine comes to ban - ish The sa - ble clouds of

mf

night; So ig - no - rance it - self shall van - ish Be -

mf

fore true wis - dom's light. O sa - cred Peace! from unseen

f

E - den, Come to our hearts with bless - ings la - den, Then

earth will be a par - a - dise... From which we shall im -

mor - tal rise, From which we shall im-mor - tal rise.

GLORIOUS APOLLO.

Composed by S. WEBER.

SOLO. (Repeat to Chorus.)
Andante.

Glo - rious A - pol - lo from on high be - held us Wan - d'ring to

find a tem - ple for his praise; Sent Po - ly - hym - nia

hith - er to shield us, While we ourselves such a structure might raise.

SOLO. (Repeat in Chorus.)

Thus then com-bin - ing, Hands and hearts join - ing, Sing we, in

1st. 2nd. **SOLO.**

har - mo - ny, A - pol - lo's praise. praise. A - pol - lo's praise, A -

pol - lo's praise, A - pol - lo's praise, A - pol - lo's praise.

SOLO. (Repeat in Chorus.)

Here ev - 'ry gen - 'rous sen - ti - ment a - wak - ing,

Mu - sic in - spir - ing u - ni - ty and joy.

SOLO.

Each so - cial pleas - ure giv - ing and par - tak - ing,

Glee and good hu - mor our hours em - - ploy.

SOLO. (*Repeat in Chorus.*)

Thus then com - bin - ing, Hands and hearts join - ing,

Long may con - tin - ue our u - ni - ty and joy.

joy, our u - ni - ty and joy, our u - ni - ty and

CHORUS. *rall.*

joy, our u - ni - ty and joy, our u - ni - ty and joy.

rall.

A SAILOR'S SONG.

1. The breeze is blow - ing, the boat - - is manned; A
 2. The moth - er watch - es, in grief.... and fear.. When
 3. "God - speed!" the fa - ther in part - - ing cries; His

bove... us gai - ly the sails..... ex - pand; Pro -
 sa - - ble shad - ows on high..... ap - pear; Pro -
 heart.. is heav - y, and dimm'd .. his eyes .. Pro -

tect us, ho - ly Fa - ther, Up - on the unknown sea... O
 tect her, ho - ly Fa - ther, And let her spir - it be... Our
 tect, all - ho - ly Fa - ther, Guard Fa - ther - land and Home, Our

Fa - ther-land, O coun - try, We now must part from thee! O
 guid - ing-star for - ev - er, Up - on life's troubled sea. O
 best our price-less treas - ures, While far a - way we roam. O

fa - ther-land, fare - well, O fa - ther-land, fare - well!
 moth - er, fare thee well, O moth - er, fare thee well!
 fa - ther-land, fare - well, O fa - ther-land, fare - well!

TWILIGHT.

W. A. MOZART.

1. Gen - tly the twi - light hours are near - ing, Like an - gels
 2. Strange is that pow'r from heav'n de - scend - ing, Its ho - ly
 3. When ev - 'ning comes in a - zure splen - dor When wea - ry

fair to men ap - pear - ing; The peace - ful hours
 peace to all .. hearts lend - ing But to that one
 hearts grow soft and ten - der, How dear thy sway,

their mag - ic throw On wea - ry spir - its here be -
 whose work has been To pass the fleet - ing hours in
 how swift thy flight, Thou peace - ful, ho - ly, star - lit

low, On wea - ry spir - its here be - low.
 sin, To pass the fleet - ing hours in sin.
 night, Thou peace - ful, ho - ly, star - lit night!

O, HOW SO FAIR THE PEACE OF NATURE!

A. ROMBERG.

the peace of

O, how so fair, O, how so fair the peace of na - ture ap -

the peace . . . of

ap - pears un - to lov - - - - ing gaze,

pears un - to our lov - ing, lov - ing gaze,

1st.

O, let us all re -

gaze. O, let us all re - joice, in

2nd.

O, let us all re - joice in

joyce in glad - ness, all re - joyce in glad -

let us all re joyce in glad -
glad - ness, O, let us all re - joyce in glad -

glad ness, O, let us all re - joyce in glad -

ness,

ness, De - vout - ly of - fring God our praise, De - vout - ly
ness, Devout - ly offering God our praise, De - vout - ly

of - fring God our praise, De - vout - ly of - fring God our

praise. O, how so fair the
O, how so fair the
how so fair the

peace of na-ture ap-pears un - to our lov-ing

peace of na - - - ture

ap - - - pears un - to

gaze, . . ap - pears un - to our lov - ing

our lov - - ing

gaze, ap-pears un - to our lov-ing gaze, ap-

ap - pears un -

to our lov-ing gaze, ap-pears un - to our

pears un - to our lov-ing gaze, ap-

lov - - - - - ing gaze, our lov - ing gaze.

pears un - to our lov - ing gaze.

Ap - pears un - - to our lov - ing gaze.

HUNTING CHORUS.

From "Euryanthe." C. M. von WEBER

f

1. The vales are hid in the dusk of morn, When
2. The east is tinged with the com - ing light; The

pf

ech - oes wake to the hunt-ing-horn. The sig - nal heard, Then,
ar - row flies with a dead-ly might. From start-led rest, On

f

like a bird, So swift and free, O'er hill and lea We
moun-tain crest, The ea-gles rise To crim-soned skies, As

fol - low the ech - o - ing horn. We fol - low the ech - o - ing
ech - oes a - wake far and near. We fol - low, etc.

horn, While calls from the bu - gles, the bu - gles so clear, . . Com -

mand that the lords of the for - est ap - pear; . . With calls from the

bu - gles so clear, The lords of the for - est ap - pear.

SPRINGTIME.

LUDWIG LIEBE.

1. Blue are the heav-ens; Clear is the air; Na-ture surrounds us
2. Fresh from the mountain Greet us the stream; Brightly its wa-ters
3. Trees of the for-ests Mel-o-dies sing; Birds on the branches

Won-drous-ly fair.... Del-i-cate flow-ers Rise from the earth;
Rip-ple and gleam,.. Play-ing and sparkling, Down from the hills.
Wel-come the Spring; O, how the rap-ture Bursts on the air.

Springtime, all na-ture Laughs at thy birth, Laughs at thy
While all the val-ley Bloss-oms and thrills, Bloss-oms and
Wel-com-ing Springtime, Springtime so fair, Spring-time so

With
poco rit. Joy ful hearts.

f *rit.* *p*

birth; Springtime, we greet thee with joy - ful hearts!
 thrills; Springtime, we greet thee with joy - ful hearts!
 fair; Springtime, we greet thee with joy - ful hearts!

p *f* *rit.* *p*

SONG OF FRIENDSHIP.

W. A. MOZART.

1. While the twi - light hours, so ten - der, Dim the
 2. All our thanks be to the Giv - er, Who has
 3. Men who dare and men who suf - fer, Come from

sun - set's dy - ing splendor, Let me clasp thy stead-fast
 filled our spir - its ev - er With a cour - age true and
 all the world and of - fer To that cause your hand and

pp *cres.*

hand; Lead me to a coun - try brighter, Where the
strong! Which shall help to vir - tue lend-ing, And op -
heart! Break - ing tyr - an - ny's dread fet-ters, Mak - ing

pf

sad - dest hearts grow light - er: To a bet - ter,
pres - sion's weap - ons bend - ing, Strength - en right and
all the world our debt - ors,— That, shall be on

f

fair - er land, To a bet - ter, fair - er land.
con - quer wrong, Strengthen right and con - quer wrong.
earth our part, That shall be on earth our part.

THE ROSE.

CARL BOKEST.

1. A wild rose in the for - est, Grew by a sun - ny
 2. The sky a - bove her whis - pered, "O wild rose, why com -
 3. A hun - ter, sing - ing gai - ly, Pass'd by the love - ly

brook, A hid - den, fra - grant blos - som Be - side a
 plain? Am I not ev - er pres - ent, In sun - shine
 spot; He saw the rose, and whis - per'd, "Come, rose, and

moss - y nook, But in the spark - ling wa - ter
 and in rain?" The wild rose cried in sor - row,
 share my lot!" The wild rose nod - ded gen - tly

Gaz - ing, she thus did moan: "What help to me my
 "Ev - en with sun and rain, With bright stars and with
 "Yes, I will go with thee, For where thou art I

beau - ty If I must bloom a - lone? What help to
 moon - light, I yet a - lone re - main! With bright stars
 nev - er A - gain shall lone - ly be, For where thou

me..... my beau - ty If I must bloom a - lone?"
 and.... with moon-light, I yet a - lone re - main."
 art..... I nev - er A - gain shall lone - ly be."


NEW-YEAR'S EVE.

J. A. P. SCHULZ.


1. The pass-ing bell tolls sad - ly The death-knell of the
 2. The friends who gathered joy - ful With us one year a -
 3. O com-rades, gath-er cour - age, If e - ven part-ing

year; We'll mourn for it, my com - rades, With heart-felt sigh and
 go, In all the bloom of man - hood, Are they all here? Ah,
 nears,— For, to the true man, bless - ing In grief and death ap -


tear! To years long lost it's hy - ing, To years for - got - ten
 no! Some brave hearts now are dy - ing, While some at peace are
 pears. No earth - ly part-ing ev - er Pure hearts in Heaven can



ly - ing; To us its hours, on fleet-ing wing, Some sorrow, yet much
ly - ing; O, think with tender-ness of all, And let a murmured
sev - er! Then let our solemn New-Year's prayer Be, that each life prove



joy, did bring! To us its hours, on fleet - ing
bless - ing fall; O, think with ten - der - ness of
true and fair; Then let our sol - emn New - Year's



wing, Some sor - row, yet much joy, did bring!
all, And let a mur-mured bless - ing fall.
prayer Be, that each life prove true and fair.

THE SKIES RESOUND.

L. VON BEETHOVEN.

f *Sf* *f*

1. The skies re - sound with the Lord's end - less glo - ry! Be -
 2. Ac - knowl - edge hum - bly the might of each won - der Which

f *Sf* *f*

Sf *p*

yond the heav'n's the song is heard The earth sings prais - es, the
 na - ture to thine eyes un - folds! Do works like these in their

Sf *p*

cres. *Sf* *f*

sea chants His glo - ry, O mor - tals, heark - en to their
 great - ness re - veal not To Thee, the rul - er of all

cres. *Sf* *f*

mp *f*

word! Who guides at e - ven, at e - ven the light of the
 worl'ds! Canst Thou unmoved see these millions, these mill - - ions of

mp *f*

plan - ets? Who leads the sun each new - born
be - ings Or e'en the small - est grain of

plan - ets? Who leads the sun each new-born day, each
be - ings, Or e'en the small-est grain of dust, of

ray?
dust?

day? That when he comes in glo - ri - ous
dust? O praise Him, praise Him Who is all

beau - ty and grand - eur He lights the dark - ness with his
wis - dom and glo - ry And in His love put all thy

ray, He lights the dark - ness with his ray.
trust, And in His love put all thy trust.

HIGH SCHOOL MUSIC READER.
SEE! THE CONQUERING HERO COMES.

G. F. HANDEL.

See! the con - qu'ring he - - - - ro comes.

This system features a treble and bass staff in G major (one sharp) and common time. The melody in the treble staff begins with a mezzo-forte (*mf*) dynamic. The lyrics are written below the notes, with a dotted line indicating a long note for 'he'.

Sound the trum - pets, beat the drums;

This system continues the melody. The treble staff has a forte (*f*) dynamic marking above the 'beat' lyrics. The bass staff provides a harmonic accompaniment.

Sports pre - pare, the lau - - - - rel bring;

This system continues the melody. The treble staff has a piano (*p*) dynamic marking above the 'Sports' lyrics. The bass staff continues the accompaniment.

Songs of tri - umphs to him sing.

This system concludes the melody. The treble staff has a forte (*f*) dynamic marking above the 'Songs' lyrics. The bass staff continues the accompaniment.

f Sports pre - - pare, the lau - - - - rel bring;

Songs..... of tri - umph to..... him sing.

THE CHAPEL.

CONRADIN KREUTZER.

f What ris - es fair on the dis - tant hill When the

stars like gems the heav - ens fill? What ris - es fair on the

dis - tant hill, When the stars, ... like gems, the

dis - - tant hill.

heav - ens fill? A chap - el there stands, so still and

.

small, Whose al - tar is read - y to wel - come all.

wel - come all, Whose al - tar is read - y to wel - come all.

pp What are those tones that, so strange - ly sweet, So

pp *> cresc.* sol - emn - ly calm, the pil - grim greet? What are those

tones that, so strange - ly sweet, So sol - emn - ly calm, The

f sweet

pp pil - grim greet? The ho - ly fa - thers are sing - ing

there; The sa - cred song fills the eve - ning air,

eve - ning air, The sa - cred song fills the eve - ning air.

What are the sounds that the zeph yrs bear On

pin - ous of light, through earth and air? What are the

sounds that the zeph - yrs bear On pin - ions of light through

bear?

earth and air? It is the bell which the pil - grims

.

calls To per - fect rest in those sa - cred halls,

sa - cred halls, To per - fect rest in those sa - cred halls.

SICILIAN SONG.

1 { Lord, dis - miss us with thy bless - ing,
Let us each, Thy love pos - sess - ing,

2 { Thanks we give and ad - o - - ra - - tion
May the fruit of Thy sal - va - - tion

Fill our hearts with joy and ... peace; }
Tri - umph in re - - deem - ing ... grace; }
For Thy gos - pel's joy - ful ... sound; }
In our hearts and lives a - - bound; }

O, ... re - - fresh us, O, ... re - - fresh us,
May Thy pres - ence, May Thy pres - ence,



pf *dim.*

Trav - 'ling through this wil - der - ness.
 With us . . ev - - er - - more be . . . found.

EVENING SONG.

FRANK KUHLMAN.



p

1. Un - der all the trees is rest; No evening breeze, on
 2. Grief and sin, be - neath the sky, For peace, each hastening
 3. Peace beyond the stars is found; From there a ho - ly,



p

care - less quest, Pass - es by; The wea - ry birds now are
 mo - ment, cry Un - to Heaven! The leaves are fall - ing in
 sil - v'ry sound Floats to earth; 'Tis heav'nly mu - sic that

sleep - ing. Hope and wait, hope and wait, Thou, too,
 au - tumn, Hope and wait, hope and wait, Thou, too,
 ech - oes, Hope and wait, hope and wait, Thou, too,

thou shalt rest ere long! Hope and wait, hope and wait, Thou, too,
 thou shalt rest ere long! Hope and wait, hope and wait, Thou, too,
 thou shalt sing this song! Hope and wait, hope and wait, Thou, too,

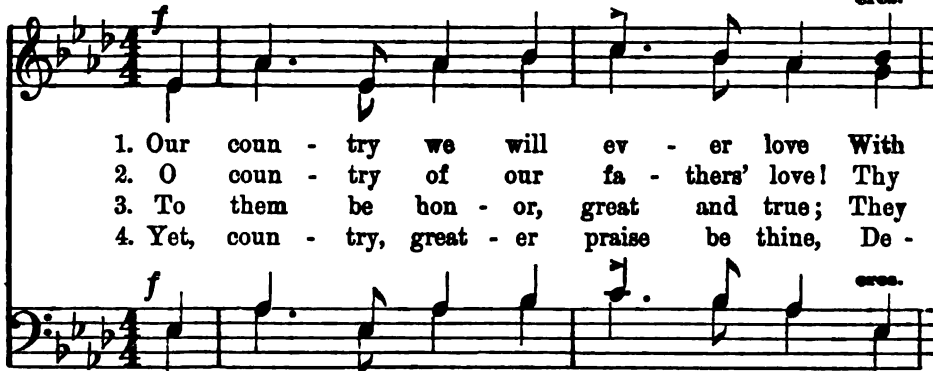
[1.-2.] Thou shalt rest
 [3.] Thou shalt sing *rit.*

thou shalt rest ere long, Thou shalt rest ere long.
 thou shalt rest ere long, Thou shalt rest ere long.
 thou shalt sing this song, Thou shalt sing this song!

NATIONAL SONG.

ALBERT METHFESSEL.

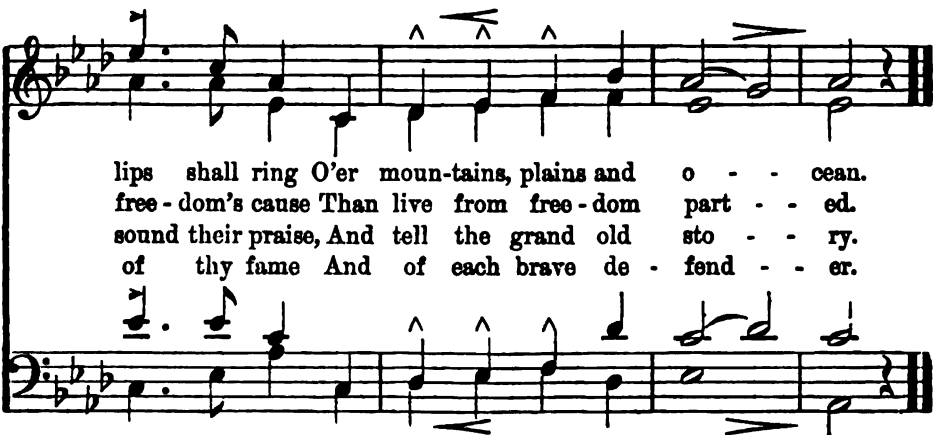
cres.



1. Our coun - try we will ev - er love With
 2. O coun - try of our fa - thers' love! Thy
 3. To them be hon - or, great and true; They
 4. Yet, coun - try, great - er praise be thine, De -



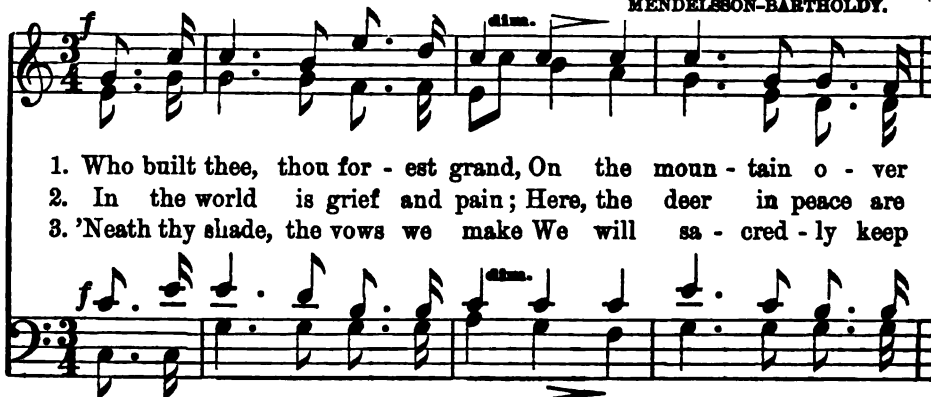
child - like, deep de - vo - tion; Its praise - es from our
 sons were no - ble heart - ed; More pleased to die in
 died, yet live in glo - ry; And a - ges shall re -
 serv - ing love so ten - der; O, make us worth - y



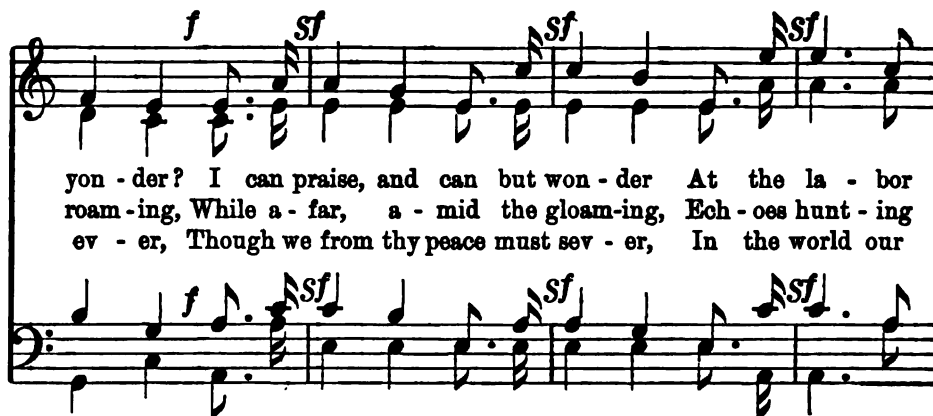
lips shall ring O'er moun-tains, plains and o - - cean.
 free - dom's cause Than live from free - dom part - - ed.
 sound their praise, And tell the grand old sto - - ry.
 of thy fame And of each brave de - fend - - er.

THE HUNTER'S FAREWELL.

MENDELSSON-BARTHOLDY.



1. Who built thee, thou for - est grand, On the moun - tain o - ver
2. In the world is grief and pain; Here, the deer in peace are
3. 'Neath thy shade, the vows we make We will sa - cred - ly keep



yon - der? I can praise, and can but won - der At the la - bor
roam - ing, While a - far, a - mid the gloam - ing, Ech - oes hunt - ing
ev - er, Though we from thy peace must sev - er, In the world our



of His hand, can but won - der At the
horn's re - frain, 'mid the gloam - ing, Ech - oes
part to take, we must sev - er, In the

decres.

la - bor of his hand. *pp* Fare thee well! Fare thee
 hunt-ing-horn's re - frain. Fare thee well! etc.
 world our part to take. Fare thee well! etc.

pp

Fare thee well! . . .

pp Fare thee well! *p* Fare thee well! *cres.*

well! Fare thee well, O for - est
 Fare thee well! . . . Fare thee well!

pp *p* *cres.*

f *dim.* *pp*

fair! Fare thee well! Fare thee well, O for - est fair!

f *dim.* *pp*

COME TO THE FOREST.

A. BILLETER.

mf

1. O, leave the scenes of rest - less life, Of sor - row,
 2. With - in that sa - cred place no word Of strife or

mf

grief, and end - less strife, And to the sun - ny
an - ger should be heard,— It des - e - crates a

wood - lands flee, Where man at peace with man may be; To
tem - ple fair, And stains the sweet - ness of the air. O

for - ests where the bend - ing boughs New glad - ness to the soul im -
heart all full of pal - try pride! Come, leave thy thoughts of world - ly

part; Where ev - 'ry flow'r a sto - ry tells that e - ven
good, And 'neath these sun - ny boughs re - vere The pow'r, that



cheers the sad - dest heart! The for - est, grand and free! The
nev - er heart with - stood! The for - est, grand and free! etc.



for - est, grand and free! Those sun - ny groves whose fra - grant

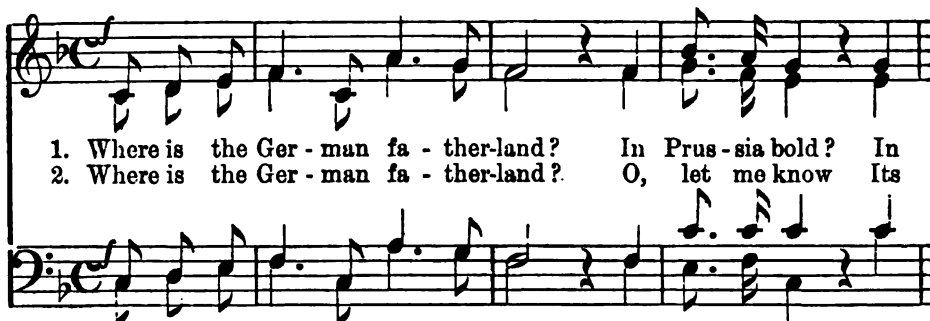


air Seems la - den with an un - said prayer; Those sun - ny groves whose



fra - grant air Seems la - den with an un - - said prayer.

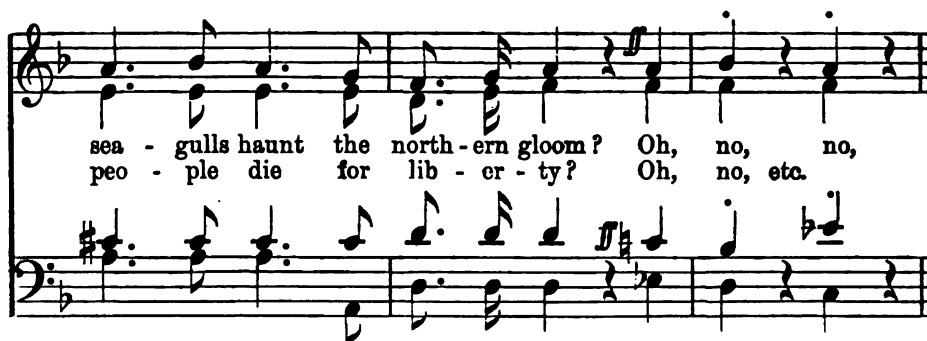
THE GERMAN FATHERLAND.



1. Where is the Ger - man fa - ther-land? In Prus - sia bold? In
 2. Where is the Ger - man fa - ther-land? O, let me know Its



Swa - bia old? Or where the Rhine-grapes pur - ple bloom, Or
 glo - rious name! Is't Swit - zer - land, the brave and free, Whose



sea - gulls haunt the north - ern gloom? Oh, no, no,
 peo - ple die for lib - er - ty? Oh, no, etc.



no, The Fa - ther - land is great - er yet, The Fa - ther

land is great - er yet. Where is the Ger - man fa - ther -

land? O, let me know its glo - rious name! Where o'er the

dolce.

Ger - man heart has poured Its love, in song, to God our

Lord, There shall it be, There shall it

There shall it be.

be, There, comrades brave, there shall it

There shall it be, yes.

be, There, comrades brave, there shall it be. That

be, That

is the German father-land! O God above, stretch

forth Thy hand, Protect Thy sons so brave and bold, Their

coun - try with thy love en - fold. That is thy

land, that is thy land, That is thy land, that is thy land, That, comrade

That is thy land

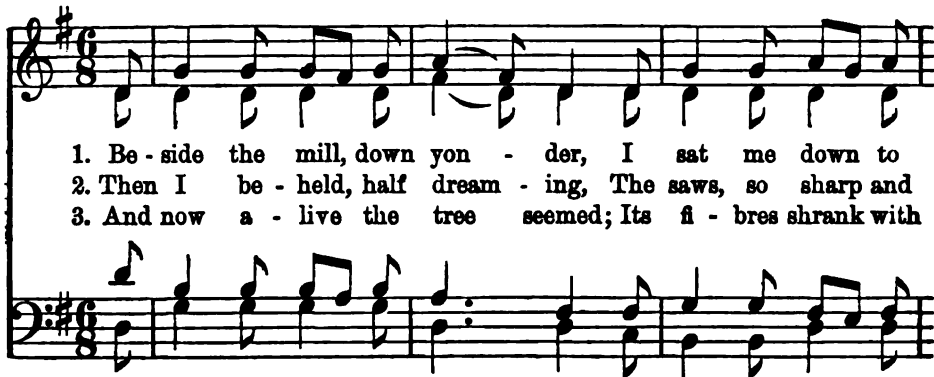
brave, that is thy land, That, com - rade brave, that is thy

land. That, com - rade brave, that is thy land!

land.

THE SAW-MILL.

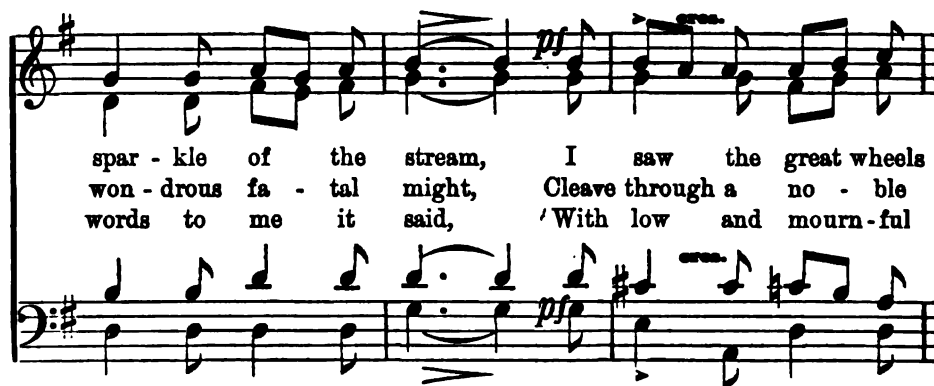
FRIEDR. GLUCK.



1. Be-side the mill, down yon-der, I sat me down to
 2. Then I be-held, half dream-ing, The saws, so sharp and
 3. And now a-live the tree seemed; Its fi-bres shrank with



dream; I saw the great wheels turn-ing, The
 bright, Cleave through a no-ble fir-tree With
 dread; With low and mourn-ful ca-dence, These



spar-kle of the stream, I saw the great wheels
 won-drous fa-tal might, Cleave through a no-ble
 words to me it said, 'With low and mourn-ful

turn - - ing, The spar - kle of the stream.
fir - - - tree With won - drous fa - tal might.
ca - - - dence These words to me it said:

4 "Thou, wand'rer, well hast chosen
Thy time to come to me!

[: For thee alone I suffer,
And I must die for thee!:]

5 "For thee a cell so narrow,
Shall from my heart be made,

[: And thy sad heart, and weary,
Within at rest be laid.":]

6 Four planks I then heard falling;
My heart with fear was filled,—

[: But when I fain would question,
The noisy wheels were stilled. :]

THE EVENING-BELLS.

G. S. von SECKENDORF.

1. See how the glo - ri - ous sun - set Col - ors the grove with its
2. Safe - ly, till morning dawns smil - ing, Rest we in Heaven's own

gold! See how the bright stars of ev - 'ning Shine out in
care; Prais - ing, on joy - ous - ly wak - ing, Morn - ing so

numbers un - told! In the dis - tance, bells toll for the
wondrous-ly fair. In the dis - tance, etc.

death of the day; Sing on, bells, ring

on, bells, The sad, self - same way, — Toll-ing, when

twi - light has fled, The death of the mirth - ful day.

HARK, THE LARK.

Words from "Cymbeline."

Glee by DR. COOKE.

Hark! hark! the lark at heav'n's gate sings; Hark!

hark! the lark at heav'n's gate sings, . . . And

Phœ - bus 'gins a - rise, . . . His steeds to wa - ter at those
His steeds to wa - ter at those

wa - ter at those springs On chal - ic'd flow'rs that
On chal - ic'd flow'rs that
at those springs On chal - ic'd flow'rs that

1st. 2nd. ma - ry - buds be -

lies; lies; And wink - ing, And wink - ing

And wink - ing ma - ry -

gin To ope their gold - - - - en eyes, And wink - ing

ma - ry - buds be - gin To ope, wink - ing

buds be - gin To ope, be -

buds be - gin To ope, be

ma - ry - buds be - gin To ope their gold - - en eyes; With

gin - - - to ope their gold - en eyes;

gold - - en eyes;

ev - 'ry thing that pret - ty is, My lu - dy sweet, a -

rise, My la - dy sweet, a - rise, My la - dy sweet, a -

rise; With ev - 'ry thing that pret - ty is, My la - dy sweet, a -

rise, a - rise, a - rise, My la - dy sweet, a

rise, And wink - ing rise, a - rise ...

1st. 2nd.

and wink . . ing

HUNTING SONG.

C. M. von WEBER.

(Echo.) (Echo.)

1. A - way, a - way, a - way, a - way! The wood-lands
 2. Fare - well, fare - well, fare - well, fare - well! The night in
 3. A - way, a - way, a - way, a - way! The a - zure

(Echo.) (Echo.)

fair in - vite, A - way, a - way, With mag - ic might, with
 part - ing said, Fare - well, fare - well! Then swift - ly fled, then
 glow - ing light, The light, the light, The world so bright, the

(Echo.)

mag - ic might, At joy - ous break of day, At
 swift - ly fled O'er hill and nest - ling dell, O'er
 world so bright, Tempts us a - way, a - way, Tempts

joy - ous break of day! A - way to the chase, to the
hill and nest - ling dell. A - way to the chase, etc.
us a - way, a - way! A - way to the chase, etc.

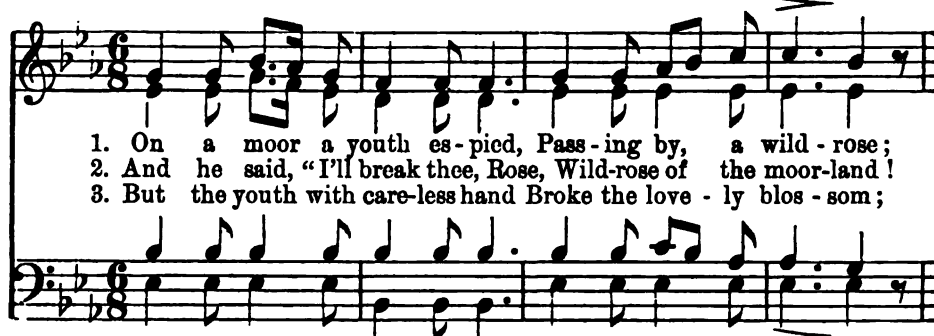
chase, a - way, At break of the glo - ri - ous, sun - ny day!

Tra la, tra la, tra la, tra la, Tra

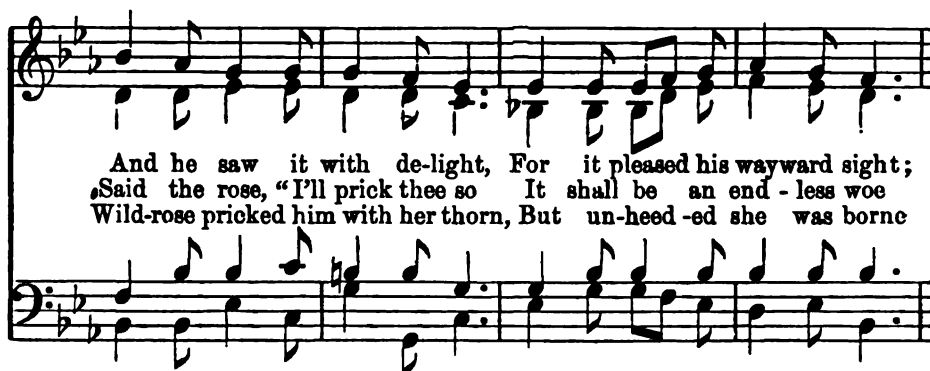
la, tra la, tra la, Tra la, tra la, tra la!

WILD ROSE OF THE MOORLAND.

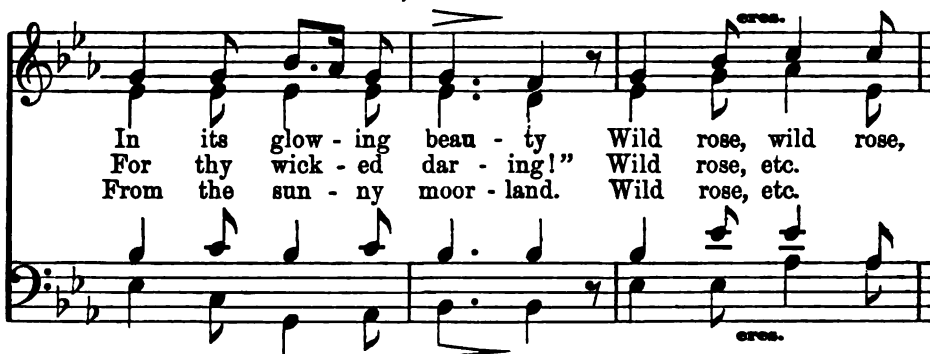
HEINRICH WERNER.



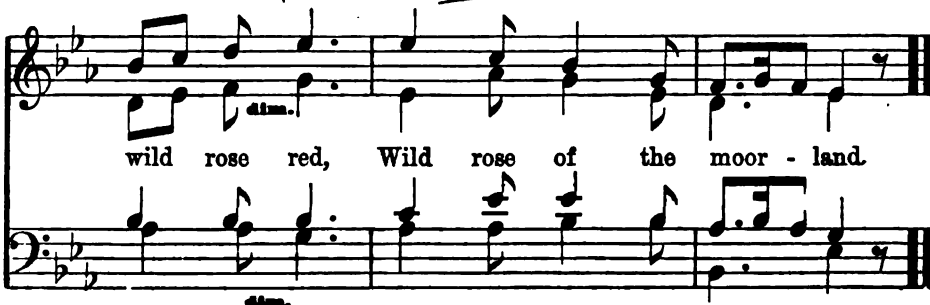
1. On a moor a youth es-pied, Pass-ing by, a wild-rose;
 2. And he said, "I'll break thee, Rose, Wild-rose of the moor-land!
 3. But the youth with care-less hand Broke the love-ly blos-som;



And he saw it with de-light, For it pleased his wayward sight;
 Said the rose, "I'll prick thee so It shall be an end-less woe
 Wild-rose pricked him with her thorn, But un-heed-ed she was borne



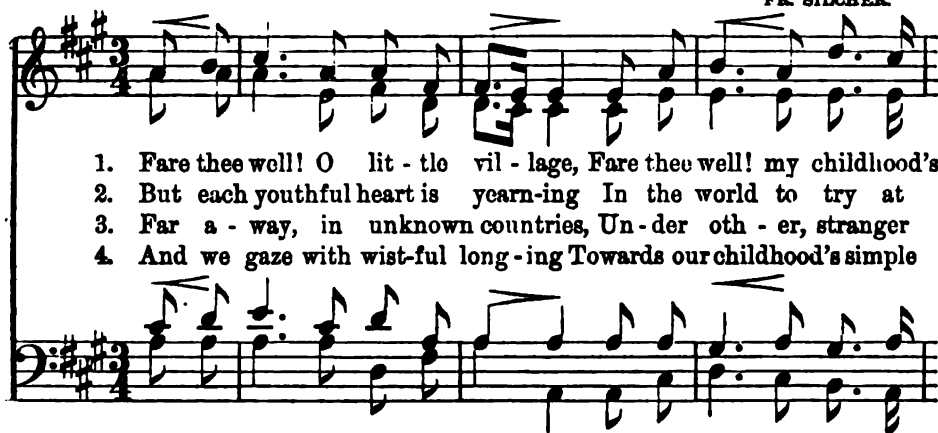
In its glow-ing beau-ty Wild rose, wild rose,
 For thy wick-ed dar-ing!" Wild rose, etc.
 From the sun-ny moor-land. Wild rose, etc.



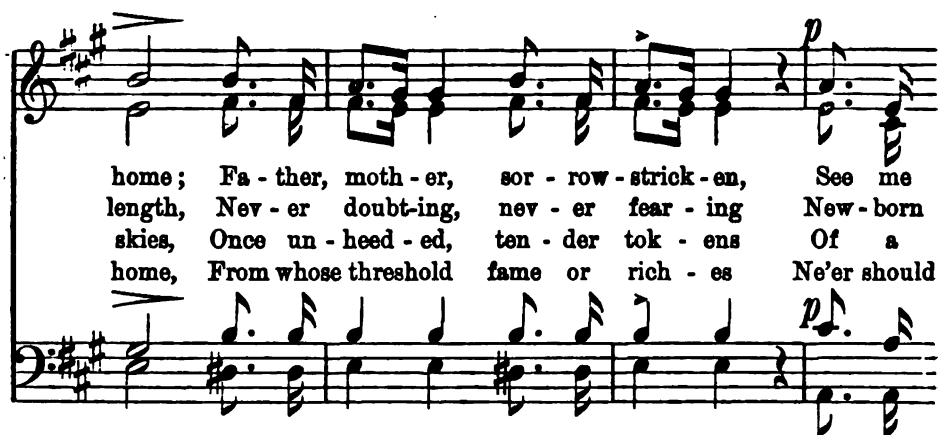
wild rose red, Wild rose of the moor-land.

FAREWELL, O LITTLE VILLAGE.

FR. SILCHER.



1. Fare thee well! O lit - tle vil - lage, Fare thee well! my childhood's
 2. But each youthful heart is yearn-ing In the world to try at
 3. Far a - way, in unknown countries, Un - der oth - er, stranger
 4. And we gaze with wist-ful long-ing Towards our childhood's simple




home; Fa - ther, moth - er, sor - row - strick - en, See me
 length, Nev - er doubt-ing, nev - er fear - ing New-born
 skies, Once un - heed - ed, ten - der tok - ens Of a
 home, From whose threshold fame or rich - es Ne'er should



from thy threshold roam, . . . See me from thy threshold roam.
 wis - dom, new-born strength, New-born wisdom, new-born strength.
 per - fect love a - rise, . . . Of a perfect love a - rise.
 tempt our steps to roam, . . . Ne'er should tempt our steps to roam.

THE MINSTREL.

J. FR. REICHARDT.





1 { "What do I at the por-tals hear? What rings before the cas - tle?
Before us let the bard ap-pear, To join in mirth and was-sail!"


2 { God greet you all! O men of might, May for-tune e'er at - tend you;
O la-dies fair, O la-dies bright, May Heaven its blessings send you!

3 { The minstrel tunes his gold-en lyre; The talk and rev-el hush es,—
The tones the soldiers' hearts inspire, And robe fair cheeks with blushes.


4 { "O King! give me no ring of gold, Who am not knight or no - ble,
Can lend no right arm strong and bold To thee in war or trou-ble!

The mon-arch speaks, the young page hies; The page re-returns; the
So great and fair all in this hall, My daz-zled eyes be-
In rap-ture at the song, the king Takes from his hand a
But give it to thy chan-cellor great, That he may add this




mon-arch cries, "Come bring to me the min-strel!"
fore them fall, Be-fore such won-drous splen-dor.
jew-elled ring, And throws it to the min-strel.
gold-en weight Un-to his oth-er bur-dens.



5.

As in the wood the free bird sings,
In careless, happy measure,
So from my heart the music springs,
Untouched by golden treasure;
But if one boon I may call mine,
Then let them bring a draught of wine
To me in golden goblet!

6.

From golden cup he drank the wine:
"O draught of deepest pleasure!
O happy roof, what joy is thine,
Where giving has no measure!
If fortune always is thy prize,
Then let thy thanks to heaven arise,
As for this draught I thank thee!"

IN APRIL.

J. EICHBERG.

mp Andante.

1. O dew - y, sweet, spring ev'ning, Thon art to me so dear; The
D. C.—A song like this sweet ev'ning I fain would sing, in vain! The

cres. dim. Fine.

skies with clouds are cur - tained, A star but here and there.
tone, so soft, so gen - tle, I nev - er shall at - tain.

p

The air, so warm and balm-y, Breathes like the breath of love; Each

p D. C.

breeze a vio - let per-fume Wafts up to me a - bove...

AT REST.

CARL KLOSS.

pp

1. Be - low there is rest, in a nar - row
 2. Now wel - come the peace once the spir - it's
 3. The soul then no more tries to hide its

pp

pp

cell; The wea - ry there slum - ber at peace and
 fear, For through it all sor - row shall dis - ap -
 pain; The heart bur - ied here will not beat a -

pp

mf

well: For e'en at bright noon - tide they calm re -
 pear; Though strong be the heart, in the no - blest
 gain: Though storm - winds may gath - er, and storm - winds

mf

pose;— No more can the sun - shine their eyes un - close.
 life At last it will sick - en of grief and strife.
 blow, The still sleep - er heeds not their might be - low.

AND NOW WE PART, WITH MIRTH AND SONG.

L. CHR. ERK.

1. And now we part, with mirth and song; Fare -
 2. A song of love and thanks we bring To
 3 The sha - dy for - est seems to hear The

well, O for - est fair! Fare - well, O sun - ny
 thee, be - fore we part: O, when the win - ter's
 part - ing words we say; Its leaf - y branch - es

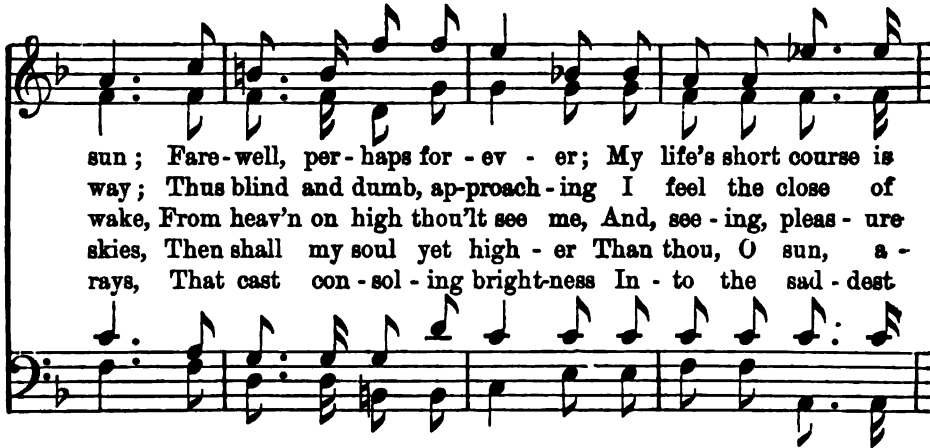
mead - ows, And flit - ting noon - day shad - - ows: Fare -
sad - - ness Is lost in spring - time's glad - - ness, Then
bend - ing, While home - ward we are wend - ing, Seem

well, O per - fumed air; Fare - well, O for - est fair!
take us to thy heart, And bid us ne'er de - - part.
soft - ly now to pray, "Come back, come back, ah... stay!"

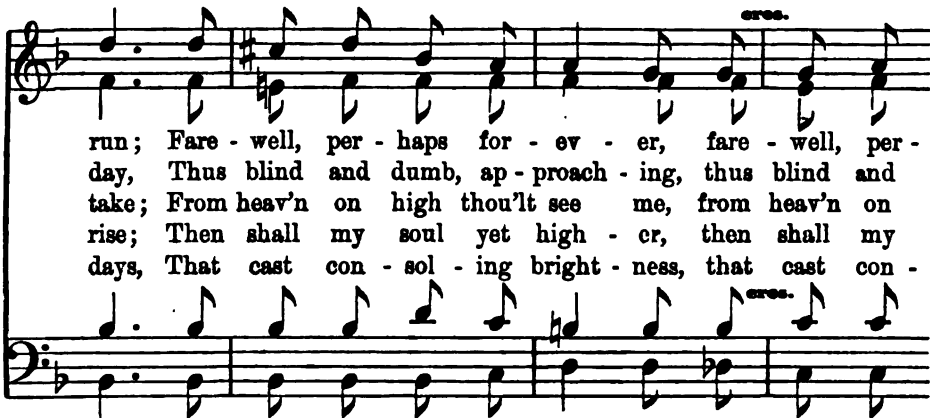
TO THE SUN.

L. von BEETHOVEN.

1. Fare - well, in ra - diant splen - dor, Thou dy - ing, pur - ple
2. The last song I would ut - ter, Thy ra - diance takes a -
3. If, from un - cer - tain slum - ber, A - gain on earth I
4. But if death's might - y pin - ions, Bear me to oth - er
5. My thanks to thee I of - fer, For all thy gold - en



sun; Fare-well, per-haps for - ev - er; My life's short course is
 way; Thus blind and dumb, ap-proach-ing I feel the close of
 wake, From heav'n on high thou't see me, And, see-ing, pleas-ure
 skies, Then shall my soul yet high - er Than thou, O sun, a -
 rays, That cast con-sol-ing bright-ness In - to the sad-dest



run; Fare - well, per - haps for - ev - er, fare - well, per -
 day, Thus blind and dumb, ap - proach - ing, thus blind and
 take; From heav'n on high thou't see me, from heav'n on
 rise; Then shall my soul yet high - er, then shall my
 days, That cast con - sol - ing bright - ness, that cast con -




haps for - ev - er; My life's short course is run.
 dumb, ap - proach - ing I feel the close of day.
 high thou't see me, And, see - ing, pleas - ure take.
 soul yet high - er Than thou, O sun, a - rise.
 sol - ing bright - ness In - to the sad - dest days.



JOYOUS SPRING.




1. Spring-time, in her gold-en bloom, Once to earth de-scend-ed;
 2. And the love-ly gold-en days, Ban-ish pain and sor-row;
 3. From the southern groves in throngs, Joy-ous birds come wing-ing;
 4. Let the tale each spring day tells Be for-got-ten nev-er!

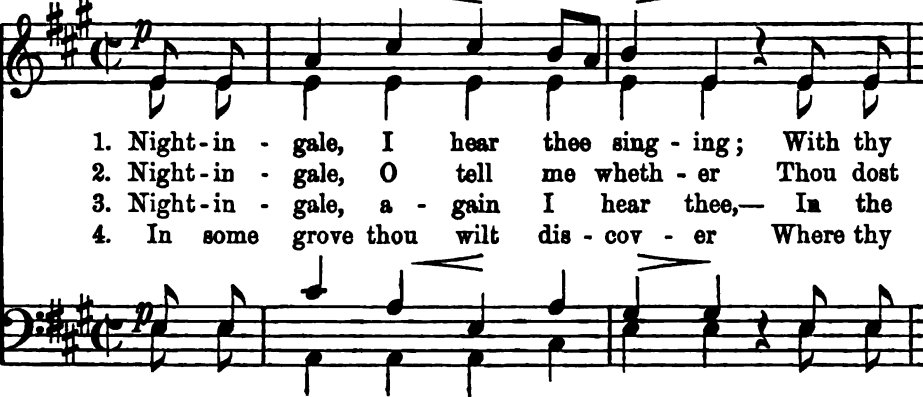
Broke the win-ter's spell of gloom, Asked not al-ma-nac or seer
 O-dors sweet, un-spok-en praise, In-cense-like, from plain and hill,
 While their new-learnt trills and songs Fill the a-zure, sun-ny space
 That we too should joy-ous be, Mer-ry, like the birds, with song,—

If her glo-ry might ap-pear; Came, and earth un-bend-ed.
 Rise, and earth with rap-ture fill,— With a new-born glad-ness.
 With a sweet and won-drous grace, Peace and blessings bring-ing.
 Mer-ry as the day is long, Sing-ing, danc-ing ev-er!



THE NIGHTINGALE.



1. Night-in - gale, I hear thee sing - ing; With thy
 2. Night-in - gale, O tell me wheth - er Thou dost
 3. Night-in - gale, a - gain I hear thee, — In the
 4. In some grove thou wilt dis - cov - er Where thy



song the woods are ring-ing; And my heart, in rap - ture
 rove on hill or heath-er? Tell me on what fra - grant
 gloam-ing thou art near me; Searching wear - i - ly and
 ab - sent lord doth hov - er; Greet him in the moon - light

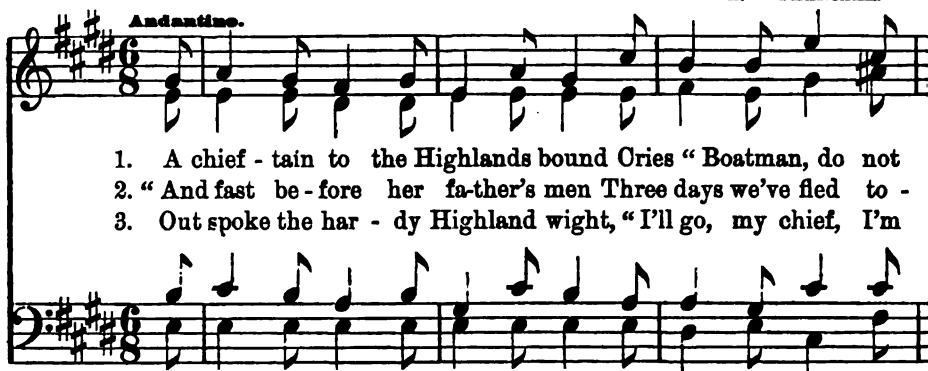


sweet, Song and bird and twi - light greet.
 bough Thou hast built thy dwell - ing now?
 late For thy lit - tle, tru - ant mate.
 pale; For me greet him, night - in - - gale!

A CHIEFTAIN TO THE HIGHLANDS BOUND.

R. L. DE PEARSALL.

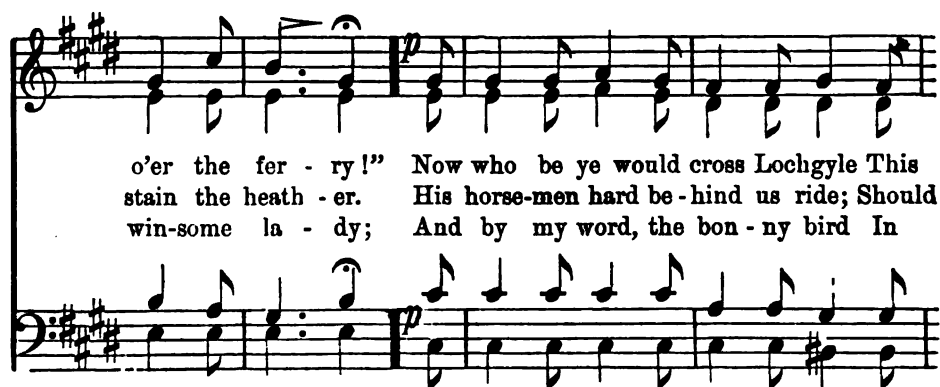
Andantino.



1. A chief - tain to the Highlands bound Ories " Boatman, do not
 2. " And fast be - fore her fa - ther's men Three days we've fled to -
 3. Out spoke the har - dy Highland wight, " I'll go, my chief, I'm



tar - ry, And I'll give thee a sil - ver pound To row us
 geth - er, For should he find us in the glen, My blood would
 read - y; It is not for your sil - ver bright, But for your



o'er the fer - ry!" Now who be ye would cross Lochgyle This
 stain the heath - er. His horse-men hard be - hind us ride; Should
 win - some la - dy; And by my word, the bon - ny bird In

dark and storm - y wa - ter? "O I'm the chief of
they our steps dis - cov - - er, Then who would cheer my
dan - ger do not tar - - ry; So though the wave are

Ul - va's isle, And this, Lord Ul - lin's daugh - ter."
bon - ny bride When they have slain her lov - er?"
rag - ing white I'll row you O'er the fer - ry."

4. By this the storm grew loud a - pace, The wa - ter-wraith was
5. "O haste, then, haste! the la - dy cries, Though tempests round us

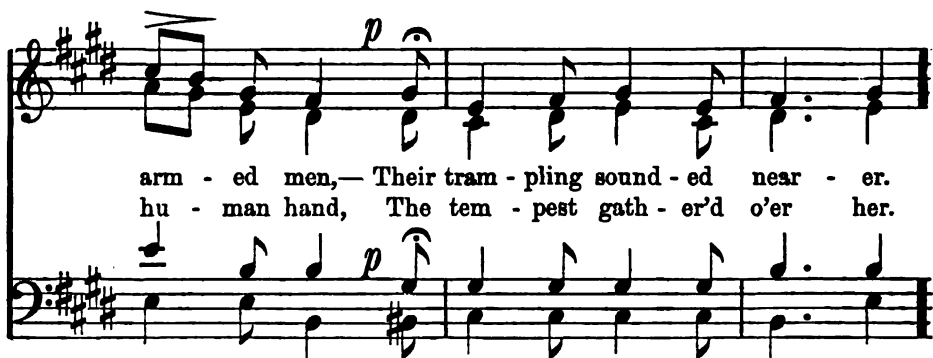
shriek - ing; And in the scowl of heav'n each face Grew dark as
gath - er; I'll meet the rag - ing of the skies But not an



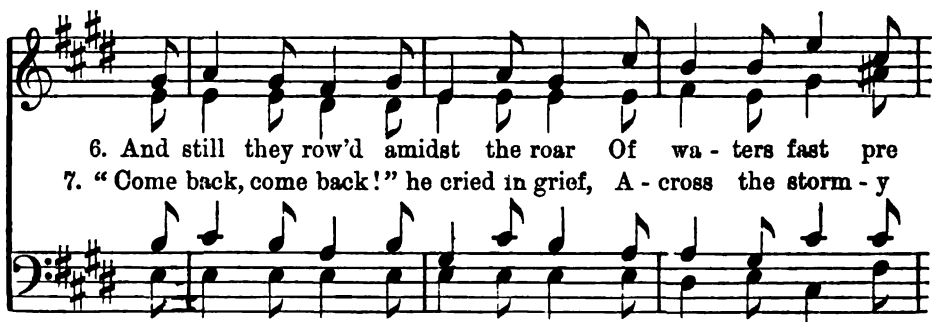
they were speak - ing. But still, as wild - er blew the wind, And
an - gry fa - ther." The boat has left a storm - y land, A



as the night grew drear - er, A - down the glen rode
storm - y sea be - fore her, When oh! too strong for



arm - ed men, — Their tram - pling sound - ed near - er.
hu - man hand, The tem - pest gath - er'd o'er her.



6. And still they row'd amidst the roar Of wa - ters fast pre
7. "Come back, come back!" he cried in grief, A - cross the storm - y

vail - ing; Lord Ul - lin reached that fa - tal shore; His wrath was
wa - ter; "And I'll for-give your High-land chief, My daugh-ter,

changed to wail - ing; For, sore dismay'd, thro' storm and shade, His
oh, my daugh-ter!' "Twas vain: the loud waves lashed the shore, Re-

child he did dis - cov - - er: One love - ly hand she
turn or aid pre - vent - ing; The wa - ters wild went

stretched for aid, And one was round her lov - er.
o'er his child, And he was left la - ment - ing.

THE ALPINE HUNTER.

FERD. HUBER.

1. In the vale I am a stranger, Life and joy are on the
 2. When the ear - ly dawn is breaking, Then the glo - rious chase be -
 3. Where the brav - est spir - its trem - ble, Where the bold - est dare not
 4. Oft - en, too, the fear - less hunt - er Sleeps his last up - on the

hills; For the care - less, hap - py ran - ger, Heeds no thought of
 gins. Wife and child - ren, cease your sor - row, Fath - er will re -
 go, Where the moun - tain streams are pour - ing, While the i - cy
 hills; While the wife at home is weep - ing, He the dream - less

fear or dan - ger, Life and joy his bo - som fills Far a -
 turn to - mor - row; For the love of heav - en fills With its
 winds are roar - ing, And the crags rise bold and high, There to
 sleep is sleep - ing, Till the judg - ment trum - pet thrills To a -

way on sun - ny hills, Far a - way on sun - ny hills.
 grace the high - est hills, With its grace the high - est hills.
 roam is per - fect joy, There to roam is per - fect joy.
 wak' - ning plains and hills, To a - wak - 'ning plains and hills.

pp Tra la la la la la la la la la la, *mf* Tra

mf la la la la la la la, Tra la la la la la. *rit.*

RATTLIN', ROARIN' WILLIE.

R. SCHUMANN.

SOLO.
Moderate. *p* O, rat - tlin', roar - in' *fp* Wil - lie, ye hur - ried

to the fair, A think-in' to sell your old fid-dle.

O Wil-lie, O Wil-lie, why went you there? But

part-in' wi' his fid-dle, The sant tear came in his

e'e; O rat-tlin', roar-in' Wil-lie, Poor Wil-lie, poor

SOLO.

Wil - lie, how sad was he! O Wil - lie, come

sell your old fid - dle, Your fid - dle sae fine, sae fine, O

Wil - lie, come sell your old fid - dle, And buy just a pint of

Tutti.

wine. Nae, if I should sell my old fid - dle, The warl sure would

Tutti.

For mon - y a rant - in' day,.....

think me mad, For mon - y a ran - tin'

For mon - y

boys,

day, boys, With this old fid - dle I've had, With this, with

rant - in' day,

this old fid - dle I've had, As I cam by Croch -

al - lan, I can - nily bee - kit - ben; That rat - tlin',

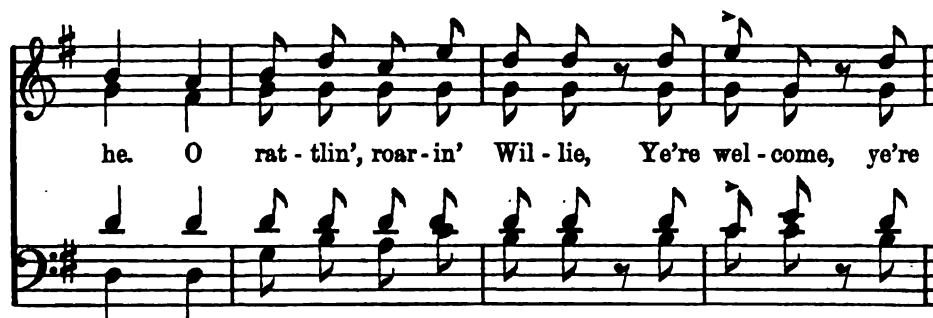
I can - nily bee - kit - ben;



roar - in' Wil - lie, He sat at yon board en'. They



lis - ten'd a' to Wil - lie, And fid - dle gai - ly did



he. O rat - tlin', roar - in' Wil - lie, Ye're wel - come, ye're



wel - come, Ye're wel - come hame to me, to me.

"THE LOVELY ADELAIDE."

Allegretto.

VOLKSLIED.

Our vil - lage girls are come - ly, But none with her com -

The first system of the musical score for 'The Lovely Adelaide'. It features a treble and bass staff in C major, 2/4 time. The tempo is marked 'Allegretto.' and the dynamics are 'mf'. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are 'Our vil - lage girls are come - ly, But none with her com -'.

pare; By her they all look home - ly, She is so wondrous

The second system of the musical score. The melody continues in the treble staff, and the bass staff continues with the accompaniment. The lyrics are 'pare; By her they all look home - ly, She is so wondrous'.

fair; And then, sweet maid! At home, a-broad, she's fam'd; By both

The third system of the musical score. The melody continues in the treble staff, and the bass staff continues with the accompaniment. The lyrics are 'fair; And then, sweet maid! At home, a-broad, she's fam'd; By both'.

young and old she's nam'd "The love-ly Ad - - - e - laide."

The fourth system of the musical score. The melody continues in the treble staff, and the bass staff continues with the accompaniment. The lyrics are 'young and old she's nam'd "The love-ly Ad - - - e - laide."'. The system ends with a 'rall.' marking and a 'pp' dynamic.

Her blue eye, shin-ing bright - ly, A spell will o'er you

cast; You'll not es-cape her light - ly,— To gaze she holds you

fast; And then, sweet maid! At home, a-broad, she's fam'd; By both

young and old she's nam'd "The love-ly Ad - - e - laide."

Of flow'rs we have the fair - est, To deck our hills in

May; But gath - er all the rar - est, She's fair - er still than

they; And then, sweet maid! At home, a - broad, she's fam'd; By both

young and old she's nam'd "The love - ly Ad - - - e - laide."

O NATIVE LAND.

I. F. REICHARDT.

1. O na - tive Land! O na - tive Land! Filled are our
 2. O na - tive Land! O na - tive Land! Be thou a

The first system of the musical score for 'O Native Land' by I. F. Reichardt. It features a treble and bass staff in 3/4 time. The melody begins with a piano (*p*) dynamic. The lyrics are: '1. O na - tive Land! O na - tive Land! Filled are our' and '2. O na - tive Land! O na - tive Land! Be thou a'.

hearts with love for thee, Home of all Truth and Lib - er -
 cham - pion strong and bold, And with thy love the weak up -

The second system of the musical score. The melody continues with dynamics including piano (*p*), mezzo-forte (*mf*), and piano (*p*). The lyrics are: 'hearts with love for thee, Home of all Truth and Lib - er -' and 'cham - pion strong and bold, And with thy love the weak up -'.

ty! In grief and pain, We shall re - main
 hold! If but in God Thou dost be - lieve,

The third system of the musical score. The melody continues with dynamics including piano (*p*), mezzo-forte (*mf*), and forte (*f*). The lyrics are: 'ty! In grief and pain, We shall re - main' and 'hold! If but in God Thou dost be - lieve,'.

Faith-ful to thee, O na - tive Land, O na - tive Land!
 The no - blest deeds Thou wilt a - chieve, O na - tive Land!

The fourth system of the musical score. The melody concludes with dynamics including piano (*p*), forte (*f*), piano (*p*), and piano-piano (*pp*). The lyrics are: 'Faith-ful to thee, O na - tive Land, O na - tive Land!' and 'The no - blest deeds Thou wilt a - chieve, O na - tive Land!'.

FELLOW-PASSENGERS.

R. SCHUMANN.

Moderate. *mf*



The bark is light-ly glid - ing, O'er rippling bil-lows



rid - ing, And not a word is spok - en; The



ai - lence is un - brok - en, Un - til the hun - ter .



tak - eth His bu - gle and a - wak - eth The

ech - oes with its sound - ing, That thith - er comes re -

bound - ing. The trav - 'ler near him lay - eth His

staff, And soft - ly play - eth The flute, with sil - v'ry sad -

ness, a - gainst the bu - gle's mad - ness ; Yon lass, a - fraid of

speak - ing, The chain of si - lence break-ing, Now lifts her

voice in sing - ing, While still the horn is ring - ing. The

boat-men list with pleas - - ure, And, row - ing, beat to

meas - - ure. Thus on the bark is go - ing, With

La la **SOLO.** la la.

mu - sic round it flow - ing.

Allo breve. **Sf**

Ah, now on shore we're land - ing; As friends to-ge-th - er

Sf

stand - ing, Our part - ing words are giv - en; May we all

meet in heav - en. Yes, ah, yes!

WAR SONG

OF THE NORMAN BARON TAILLEFER AT THE BATTLE OF HASTINGS.

R. L. DE PEARSALL.

On, gen - tle Nor - mans! Think of Ro - land!

The first system of musical notation for the song. It consists of a treble and a bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The melody begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The bass staff provides a harmonic accompaniment with chords and single notes.

Fair is his guer - don who dies on the field!

The second system of musical notation. The treble staff continues the melody with a half note D5, a quarter note E5, a quarter note F#5, and a half note G5. The bass staff continues the accompaniment.

Bless - ed and hon - our - ed here and here - af - ter,

The third system of musical notation. The treble staff features a half note G5, a quarter note A5, a quarter note B5, and a half note C6. The bass staff continues the accompaniment.

Lives e'en in death the man who scorns to yield.
death the man who scorns to yield.

The fourth system of musical notation. The treble staff begins with a half note G5, followed by a quarter note A5, a quarter note B5, and a half note C6. The bass staff continues the accompaniment. The system concludes with a double bar line.

Nev - er in dan - ger quail - ed our fa - thers;

Free and un - daunt - ed they sought out re - nown!

Let us then prove our - selves wor - thy of Ro - land!

On, gen - tle Nor - mana, we strike for a crown!

Hon - or in - vites us! Who can re - fuse her?

No Nor - man war - rior Would ahun jeep - ard - y!

pp
Ro - land's great spir - it looks down on our stand - ards,

cres.
Beck - ons us on - ward to vic - to - - ry!

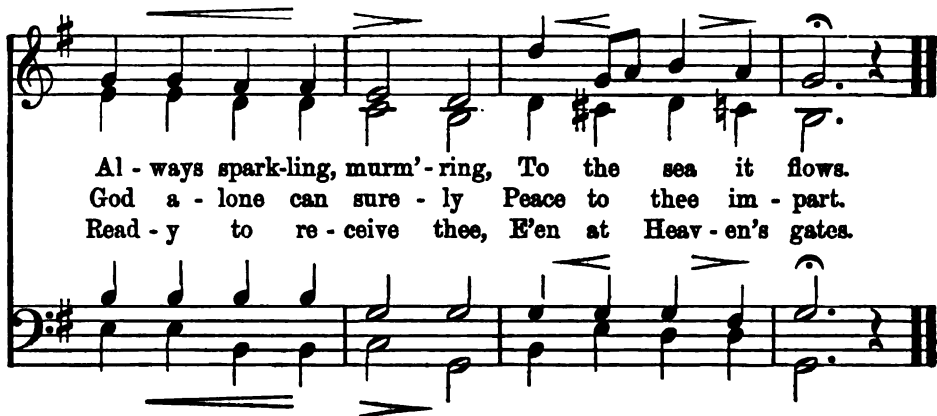
EVENING.

JOHN ABR. PETER SCHULZ.

1. Eve-ning's pur - ple shad - ows, In the East a - rise;
 2. Eve-ning's shad - ows nev - er Rest to it have brought;
 3. Spir - it, wea - ry spir - it, Find - ing here no rest.

While, with sil - ver pin - ions, Peace veils earth and skies.
 Ev - er - more a wan - d'rer, Is its earth - ly lot!
 Be not sor - row - strick - en, Or by grief op - pressed;

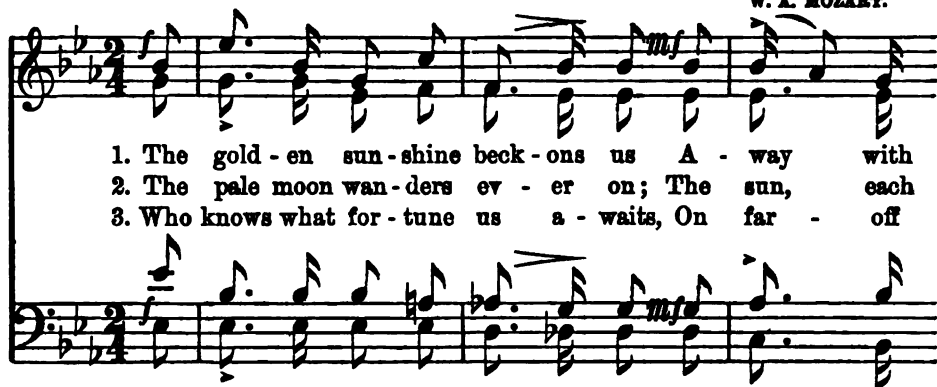
But the brook, un - heed - ing, Nev - er knows re - pose,
 So, in thy am - bi - tion, Art thou, too, my heart;
 Go thy way be - liev - ing; Peace thy com - ing waits,



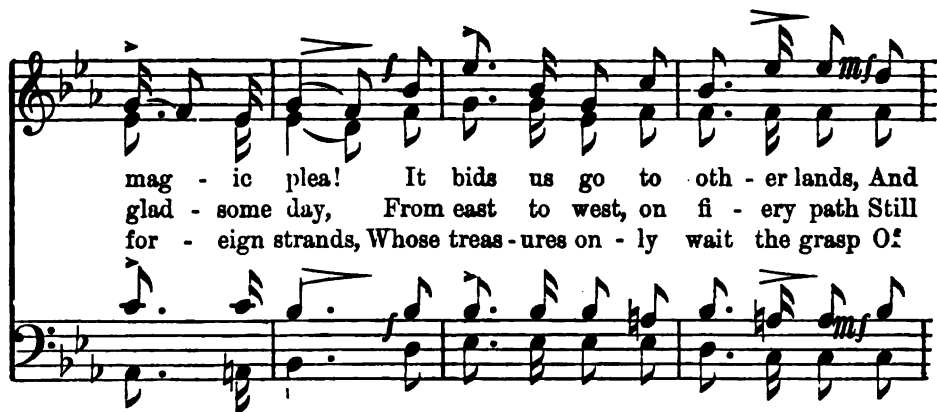
Al - ways spark - ling, murm' - ring, To the sea it flows.
 God a - lone can sure - ly Peace to thee im - part.
 Read - y to re - ceive thee, E'en at Heav - en's gates.

THE GOLDEN SUNSHINE BECKONS US.


W. A. MOZART.




1. The gold - en sun - shine beck - ons us A - way with
 2. The pale moon wan - ders ev - er on; The sun, each
 3. Who knows what for - tune us a - waits, On far - off




mag - ic plea! It bids us go to oth - er lands, And
 glad - some day, From east to west, on fi - ery path Still
 for - eign strands, Whose treas - ures on - ly wait the grasp O'



sail the un-known sea! The might-y storm-winds nev-er
goes his state-ly way. We men a-lone sit by our
strong and dar-ing hands! But haste, O haste, for eve-ning



rest, They roam from place to place; With tire-less wings, o'er
hearths, With long-ing, wist-ful eyes, And see the moon, and
comes, And day-time's splen-dor dies; While yet untouched, on



lands and seas, They fly an end-less race.
see the sun Seek oth-er un-known skies.
for-eign shore, The price-less treas-ure lies.

SPIRITS OF OUR FATHERS.

H. G. NAGELL

1. Spir - its of our fa - thers, Come a - gain to earth;
2. Grate - ful, we ac - knowl - edge What to you we owe;
3. Filled with new - born ar - dor, Com - rades, up and do;

The first system of musical notation is in 4/2 time, key of B-flat major. It features a treble and bass staff with a melody in the treble and a supporting bass line. The lyrics are written below the staff.

Let your greatness teach..... us By - gone a - ges' worth.
From on high, great spir - - its, Bless us here be - low!
Be to God and coun - - - try, And to friendship, true!

The second system of musical notation continues the melody and bass line. It includes dynamic markings such as *mf* and *f*. The lyrics are written below the staff.

At your graves we chil - dren, Hum - bly pray - ing, kneel;
Fired by your ex - am - ples, Oth - er he - roes rise,
For the by - gone glo - ry Nev - er - more must wane;

The third system of musical notation concludes the piece. It features a final cadence in the treble and bass staves. The lyrics are written below the staff.



Heark-en, ho - ly spir - its, To us, we ap - peal!
 So your glo - ry ev - er, Fills the earth . . . and skies.
 Nor the fu - ture's brightness Bear a dark - - 'ning stain.



THE RHINE.



1. How joy - ous - ly the riv - er Rhine Flows on its sun - ny
 2. From pass-ing vil - la - ges, the tones Of sa - cred chants I
 3. These are the pic - tures that are seen Up - on the vine-clad



way, While far and near the chim-ing bells Proclaim God's ho - ly
 hear; While, from the por - tals of the church The vil - la - gers ap -
 land, As, flow-ing mer - ri - ly a - long, The riv - er greets the



day. A boat up - on the sil - ver stream Glides
 pear. But mid the love - li - ness there stand The
 strand. A - bove the riv - er and the shore The

mer - ri - ly a - long; O lit - tle boat, 'Tis
 cas - tles, grey and stern, They seem to say, "The
 gen - tle zeph - yrs blow, And seem to tell, In

play, not work, To sail mid mirth and song.
 gol - den Past Will nev - er more re - turn!"
 un - known tongue, The tales of long a - go.

THE BELL.

FR. ERNST FESCA.

1. Joy - ous is thy greet-ing From the gran-ite tur - ret
 2. Like the dew's of e - ven Are thy gen-tle greet-ings
 3. Bell, with heart of i - ron Won-drous-ly cre - at - ed,

To the bri - dal train; Sad the meas-ured toll - ing
 Which the wea - ry call; As with bur - dens lad - en
 Strange be - yond com - pare, Is there pain or sor - row,

Of the old, old sto - ry: One is freed from pain.
 At thy shel-tring ha - ven Wea - ri - ly they fall.
 Is there joy or glad - ness, Which thou dost not share?

IN THE FOREST.

FR. SILCHER.

1. A - round, a - round, The woods re - sound A
 2. And ev - 'ry tree On hill and lea Is
 3. The sum - mer days With win - some ways The

joy - ous, sil - ver strain, A joy - ous, sil - ver
 clad in rai - ment gay, Is clad in rai - ment
 sad - dest spir - its cheer, The sad - dest spir - its

strain! The ech - oes throng To hear the song, And
 gay; The rip - pling rills From sun - ny hills Re -
 cheer; For grief and pain Dare not re - main, When

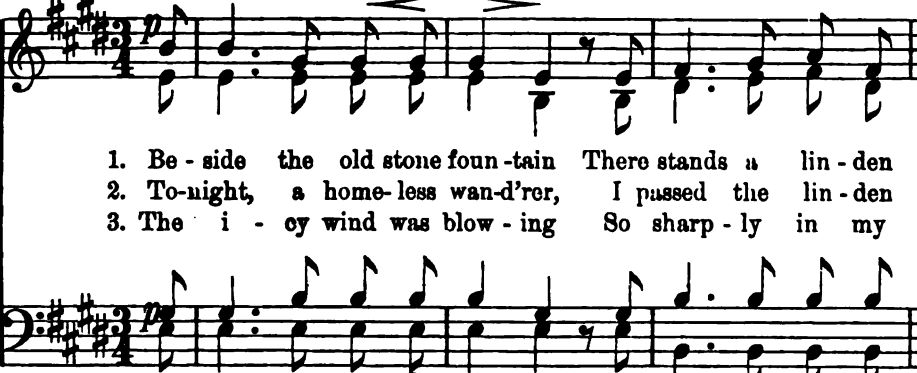
(Echo.)



sing the glad re - frain, And sing the glad re - frain.
 peat, "A - way, a - way," Re - peat "a - way, a - way!"
 sum - mer days are near, When sum - mer days are near.

THE WANDERER.

FR. SCHUBERT.



1. Be - side the old stone foun - tain There stands a lin - den
 2. To - night, a home - less wan - d'r'er, I passed the lin - den
 3. The i - cy wind was blow - ing So sharp - ly in my



tree; Be - neath its fra - grant branches Glad dreams have come to
 tree; Its wav - ing branches nod - ding, It seemed to speak to
 face, — I could not stay nor lin - ger Be - side that rest - ing

me. Up - on its bark I chis - eled Dear names so long a -
me; "Come, wea - ry, heart-sick com - rade, Be - neath my shad - ow
place, But, wan - d'ring ev - er on - ward, Strange voices seemed to

go, - I sought its peace in glad - ness, I sought
rest, Where earth - ly strife or sor - row Shall ne'er
say, "Come back, thou wea - ry com - rade; Come, rest

its peace in woe, I sought its peace in woe.
thy heart mo - lest, Shall ne'er thy heart mo - lest.
thee on thy way, Come, rest thee on thy way.

"BENEATH THE SHADOWS."

WM. BAUMGARTNER.

1. Be-neath the shad-ows of spread-ing trees, A wea - ry
2. A mount-ain rill, pass-ing by the spot, Is mur - m'ring

wand'rer is sleep-ing; While high above, on the leaf-y boughs, While
mel-o-dies tender; While woods and wand'rer and birds and brook, While

high a - bove, on the leaf - y boughs, Their vig - ils birds are
woods and wan-d'rer and birds and brook are bathed in sun-set's

keep - ing, Their vig - ils birds are keep - ing.
splen - dor, Are bathed in sun - set's splen - dor.

WORSHIP AND PRAISE BE TO GOD ON HIGH.

CHR. H. RINCK

Wor - ship and praise be to God on high, Praise and deep

wor - ship, Praise and deep wor - ship be to our

Lord, be to our Lord, be to our Lord, For he For

he is so gra - cious, For he is so

For he

B

gra - cious. Wor - ship and praise be to God on

high! Be - yond the earth and heav - ens, There is felt his

C

love and mer - - - cy. Wor - ship and

Let.

praise be to God on high! Let us with glad - ness

Come un - to His pres - ence, Un - to Un - to our

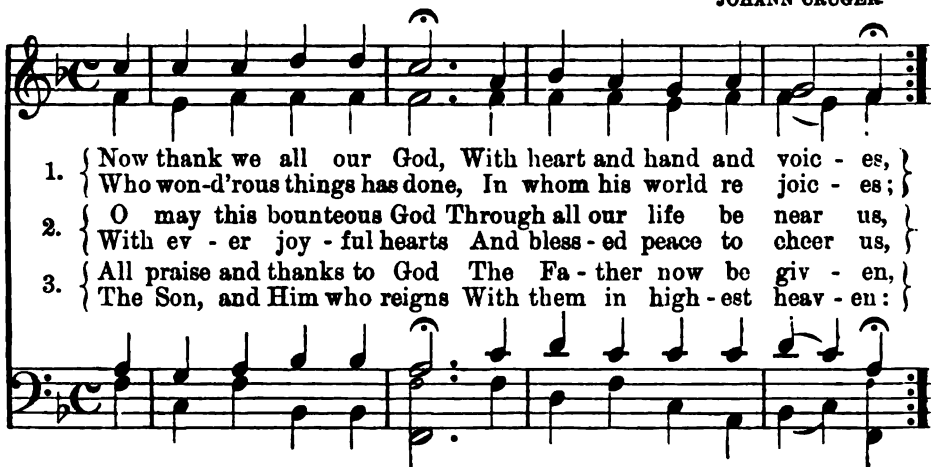
God, to our God. . . . In psalms de - -

clare our love. Wor - ship and praise be to God on

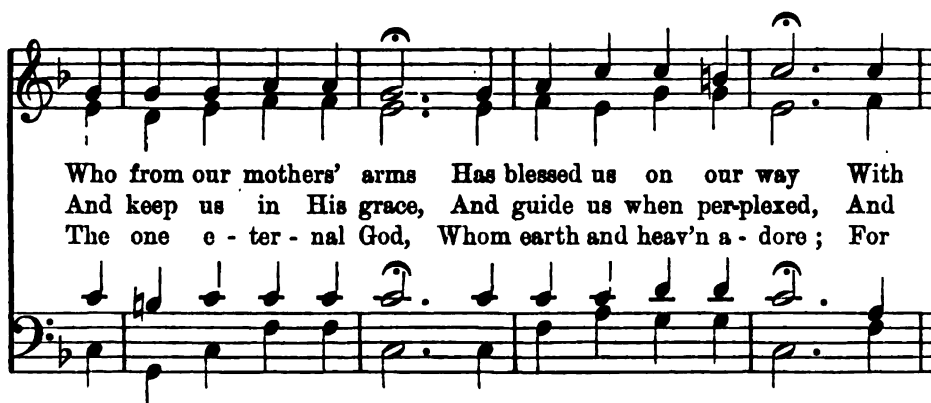
high! Wor - ship and praise be to God on high!

THANKS BE TO GOD.

JOHANN CRUGER



1. { Now thank we all our God, With heart and hand and voic - es, }
 { Who won-d'rous things has done, In whom his world re joic - es; }
 2. { O may this bounteous God Through all our life be near us, }
 { With ev - er joy - ful hearts And bless - ed peace to cheer us, }
 3. { All praise and thanks to God The Fa - ther now be giv - en, }
 { The Son, and Him who reigns With them in high - est heav - en: }



Who from our mothers' arms Has blessed us on our way With
 And keep us in His grace, And guide us when perplexed, And
 The one e - ter - nal God, Whom earth and heav'n a - dore; For



count - less gifts of love, And still is ours to - day.
 free us from all ills In this world and the next.
 thus it was, is now, And shall be ev - er - more.

GREETING TO SPRING.

R. SCHUMANN.

mf

1. O be thou greet-ed thous-and times, Love-ly, love-ly
 2. Thy com-ing makes the world more bright, Love-ly, love-ly
 3. Be greet-ed on thy sun-ny way! Love-ly, love-ly

mf

mf

Spring-time! For thou hast come from dis-tant climes, Love-ly,
 Spring-time! All na-ture smiles with glad de-light, Love-ly,
 Spring-time! For men re-joice be-neath thy sway, Love-ly,

mf

mf

love-ly Spring-time! All the flow'rs in bright a-ray,
 love-ly Spring-time! In the mead-ows and the vale
 love-ly Spring-time! En-ter gen-tly to each heart,

mf

Wel-come thee this bliss-ful day, This day, O love-ly Spring!
 Night-in-gale a wel-come sings To thee, O love-ly Spring!
 Per-fect peace and love im-part To all, O gen-tle Spring!

CONSOLATION.

JULIUS OTTO.

1. O heart, why art thou so de-spond-ent, When Spring ap-
 2. The leaves that Au-tumn days have tak-en The Spring gives
 3. The world will seem to thee a po-em Of love, and

proach-es joy-ous-ly? Come, bloom with bright tho'ts, as o'er
 back in ra-diant bloom; So, heart, thou too shalt once a-
 life, and birds, and flowers; Then, heart, why art thou so de-

yon - der In Spring-time blooms the lin - - den tree.
wak - - en To Spring, from win - ter's hope - - less gloom.
pon - dent When hith - er haste those joy - - ous hours!

Be brave my heart, my heart Be brave my heart, my heart

heart, Be brave and free my heart, Be brave and heart, Be brave and free my heart, Be brave and free!

free, my heart, my heart Be brave and free!

WINTER.

FR. SILCHER.

1. The win - ter days are com - ing; The sum - mer months have
 2. The birds, to oth - er coun - tries, O'er seas and hills have
 3. The snow flakes, on the fir - trees, All white and shin - ing
 4. The wind, a - round the branch - es, Chants in a mourn - ful

fled; Up - on the leas the flow'rs lie dead,— O
 flown; Up - on the bar - ren moor I stand, So
 fall,— They hide the with - ered graas and flow'rs, A
 tone; It is the on - ly song - ster here, Now

sum - mer days, fare - well! O sum - mer days, fare - well!
 sad - ly, and so lone; So sad - ly, and so lone.
 won-drous, crys - tal pall; A won-drous, crys - tal pall.
 all the birds have flown; Now all the birds have flown.

FAREWELL.

H. EGGER

1. Fare - well, O joy - ous, sun - ny grove, Fare - well, fare -
 2. Fare - well, O for - est great and grand, Fare - well, fare -
 3. If such pure joys are lost for aye, Fare - well, fare -

The first system of the musical score for 'FAREWELL.' consists of two staves, treble and bass, in 4/4 time. The key signature has one sharp (F#). The melody is in the treble staff, and the accompaniment is in the bass staff. Dynamics include *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). The lyrics are provided below the staves.

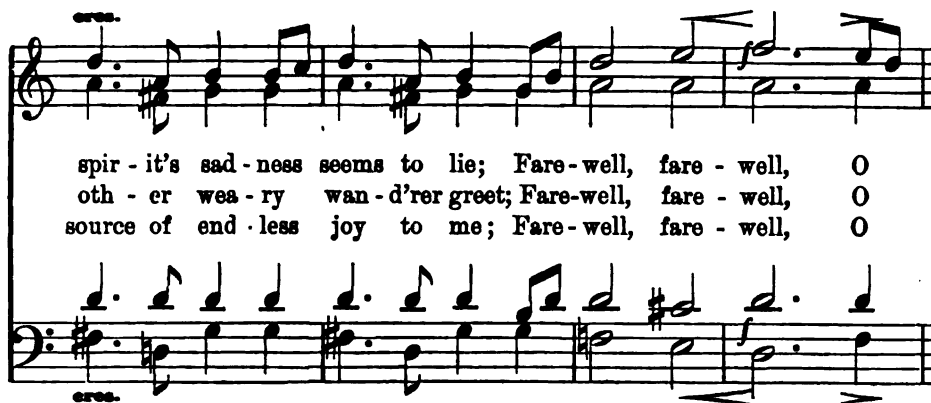
well! Too soon I hear the part - ing knell, Fare - well, fare -
 well! Fare - well, O flowers, a ra - diant band, Fare - well, fare -
 well! And I a last fare - well must say, Fare - well, fare -

The second system of the musical score continues the melody and accompaniment. It includes the same dynamics and time signature as the first system. The lyrics continue below the staves.

well! Up - on the a - zure of the sky, My
 well! And may your per - fume, strange - ly sweet, Some
 well! Yet shall this mem - 'ry ev - er be A

The third system of the musical score concludes the piece. It maintains the same musical elements as the previous systems. The lyrics conclude below the staves.

cres.



spir - it's sad - ness seems to lie; Fare-well, fare - well, 0
 oth - er wea - ry wan - d'rer greet; Fare-well, fare - well, 0
 source of end - less joy to me; Fare-well, fare - well, 0

cres.



sun - ny, joy - ous grove, Fare-well, fare - well, 0
 sun - ny, joy - ous grove, Fare-well, fare - well, 0
 sun - ny, joy - ous grove, Fare-well, fare - well, 0



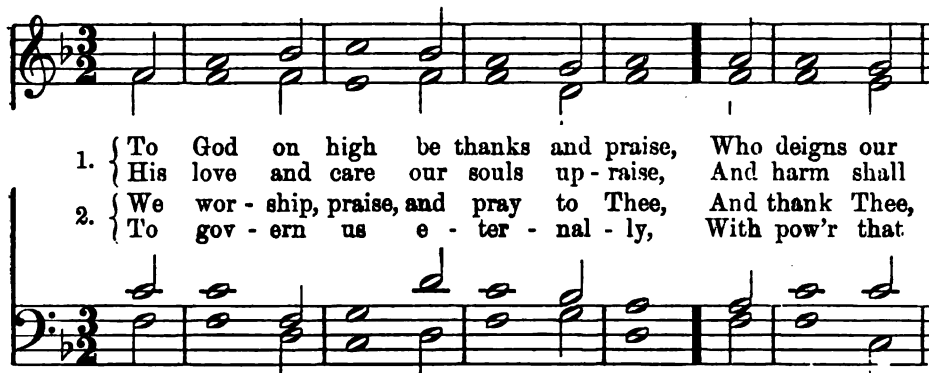
cres. sf pp

sun - ny, joy - ous grove, Fare-well, fare - well!
 sun - ny, joy - ous grove, Fare-well, fare - well!
 sun - ny, joy - ous grove, Fare-well, fare - well!

cres. sf pp

TO GOD ON HIGH.

Mel. von NICOLAUS DECIUS.



1. { To God on high be thanks and praise, Who deigns our
His love and care our souls up-raise, And harm shall

2. { We wor-ship, praise, and pray to Thee, And thank Thee,
To gov-ern us e-ter-nal-ly, With pow'r that



bonds to sev - - - er; } On Him we rest with
reach us nev - - - er; }
God, for deign - - - ing } Un-meas-ured whol - ly
knows no wan - - - ing. }



faith as-sured; Of all that love the might - y
is thy sway! What thou com-mand'st all men o -

Lord, For - ev - er and for - ev - - - er!
 bey; O joy that thou art Rul - - - er!

FAITH.

L. HELLWIG.

mf
 Bless - ed, bless - ed, bless - ed they that heark - en un -

to the word and keep it. *mf* Bless - ed, bless - ed,

bless - ed they that heark - en un - to the word and keep it!

Bless - ed, bless - ed, bless - ed they that heark - en un -

to the word and keep it! Bless - ed,

dolce.

mf bless - ed, bless - ed they that heark - en un - to the word and

f keep it! Bless - ed! *p* bless - ed!

SONG OF PRAISE.

PETER RITTER.

1 { Qui - et, Lord, my fro - ward heart; Make me
Up - right, sim - ple, free from art: Make me

2 { What Thou shalt to - day pro - vide, Let me
What to - mor - row may be - tide, Calm - ly

3 { As a lit - - tle child re - lies On a
Knows he's nei - ther strong nor wise, Fears to

teach - a - ble and mild, } From dis - trust and en - vy
as a lit - tle child; }
as a child re - ceive; } 'Tis e - nough that Thou wilt
to Thy wis - dom leave; }
care be - yond his own; } Let me thus with Thee a -
stir a step a - lone, - }

free, Pleased with all that pleas - es thee.
care; Why should I the bur - den bear?
bide, As my Fa - - thor, Guard, and Guide.

AVE VERUM CORPUS.

W. A. MOZART.

Ho - ly, ho - ly, bless - ed Sa - viour, Thou who

died for worlds of sin... and grief; Thou who bore con -

And death for us
tempt and tor - ture, death for us up - on... the

cross, Be this day a - - gain our Help - er.

To our plead-ings O heark - en, Christ! Be a

gain this day our Help - er, in death
Be this day a - - gain our Help - er in

.... and in mor - tal woe, In death
death

..... and in mor - - tal woe.

A HYMN TO NIGHT.

Mel. L. von BEETHOVEN. (Op. 57.)

1 { Sacred Night! do thou im-part Ho-ly peace un-to my heart; }
 { Heal the sor-row-lad-en breast; Bring the wea-ry pil-grim rest! }

2 { Mel-o-dies, so sweet and low, Gen-tle zeph-yrs hith-er blow, }
 { From a par-a-dise a-bove, From a deep, pure sea of love; }


Al-read-y shines the star-light, Greet me from out the dark night;

Al-read-y beams the star-light, Greet me from out the dark night;

cres. Towards it my soul is *dim.* soar-ing, Seek-ing re-pose.

cres. Towards it my soul is *rf* soar-ing, *p* Seek-ing re-pose.



HYMN OF PRAISE.




1 { Praise, O my soul, the om-nip-o-tent Rul-er of Heav - en,
As thou for - ev - er, in sor-row and gladness, hast striv - en! }

2 { Praise the Al-mighty, who ten-der - ly guides weary mor - tals,
E - ven where rise, bathed in beauty, the heav-en-ly por - tals; }


3 { Praise the Al-mighty, to Him of - fer all ad-o-ra - tion!
Praise his great bounty, who gives us e - ter-nal sal - va - tion! }

Cym - bals and harps, Your tones up - raise in glad
Bless him, O soul! Thy tones up - raise in glad
Praise Him, all men! Your tones up - raise in glad




praise, Bless the high Rul - er of Heav - - - en!
praise; Bless the high Rul - er of Heav - - - en!
praise; Bless the high Rul - er of Heav - - - en!



MOTETTE.—“FATHER, THY MERCY.”

EDUARD GRELL.

Fa - ther, thy mer - cy is . . . as great, as great, as

The first system of the musical score is written for voice and piano. It features a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody is in the treble staff, and the piano accompaniment is in the bass staff. The lyrics are: "Fa - ther, thy mer - cy is . . . as great, as great, as".

great as heaven is wide. Fa - ther, thy

The second system continues the melody and piano accompaniment. The lyrics are: "great as heaven is wide. Fa - ther, thy". There is a repeat sign at the end of the system.

jus - tice, Fa - ther, thy jus - tice fills all the

The third system continues the melody and piano accompaniment. The lyrics are: "jus - tice, Fa - ther, thy jus - tice fills all the".

u - ni - verse with its ra - diant light. . . . Fa - ther, thy

The fourth system concludes the piece. The lyrics are: "u - ni - verse with its ra - diant light. . . . Fa - ther, thy".

mer - cy is . . . as great, as great, as great as

1st. 2nd.
heaven is wide. wide. Hal - le - lu - jah! Hal - le - lu -

Hal - le - lu - jah! Hal - le - lu -

jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu -

..... jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu -

This system features a treble and bass staff in G major (one sharp). The melody is in the treble, with lyrics 'Hal - le - lu - jah!' repeated. The bass staff provides a simple harmonic accompaniment.

jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

This system continues the melody and accompaniment from the first system, ending with a double bar line. The lyrics are 'jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!'.

O GUIDE OF ISRAEL.

D. BORTNIANSKY.

Thou Guide

Thou Shepherd, thou Guide of Is - ra - el,

Thou Guide of

Heark - en, heark - en, Thou who lead - est like a

This piece is in G major and 4/4 time. It consists of three systems of music. The first system has lyrics 'Thou Guide' and 'Thou Shepherd, thou Guide of Is - ra - el,'. The second system has lyrics 'Thou Guide of' and 'Heark - en, heark - en, Thou who lead - est like a'. The music features dynamic markings such as *pp* (pianissimo), *mf* (mezzo-forte), and *p* (piano). The melody is primarily in the treble staff, with a simple bass accompaniment.

..... a flock thy

flock thy ser - vants. Thou shep - herd,

Thou

thou guide of

thou guide of Is - ra - el, Ap - pear thou,

thou guide of

..... guide of

Thou who dwell - - - est Thou who a - - -

Ap - pear thou! Thou who dwell -

a mid

- - - mid, a mid mid cher - u - bim.

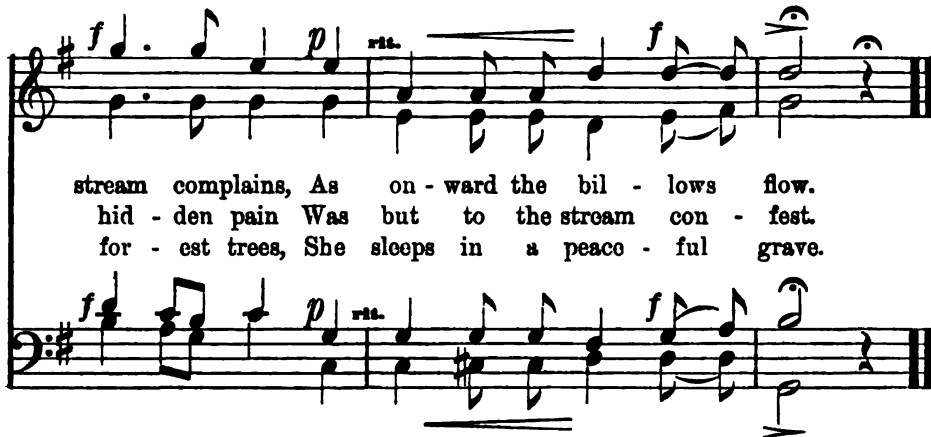
est a mid

BESIDE THE RHINE.

1. Be - side the Rhine, the dream - y Rhine, All gold with the
 2. What is the tale the riv - er hears, As day fades with -
 3. But now be - side the dream - y Rhine, Where murmurs the

sun - set's glow, A maid - en sad to the stream complains, As
 in the west? Un-known the tale, for the hid - den pain Was
 pass - ing wave, Be - neath the shade of the for - est trees, She

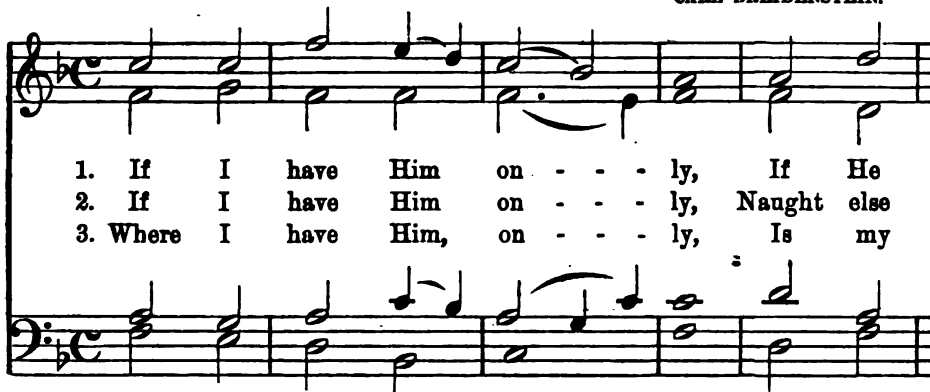
on - ward the bil - lows flow; A maid - en sad to the
 but to the stream con - fest; Un-known the tale, for the
 sleeps in a peace - ful grave; Be - neath the shade of the



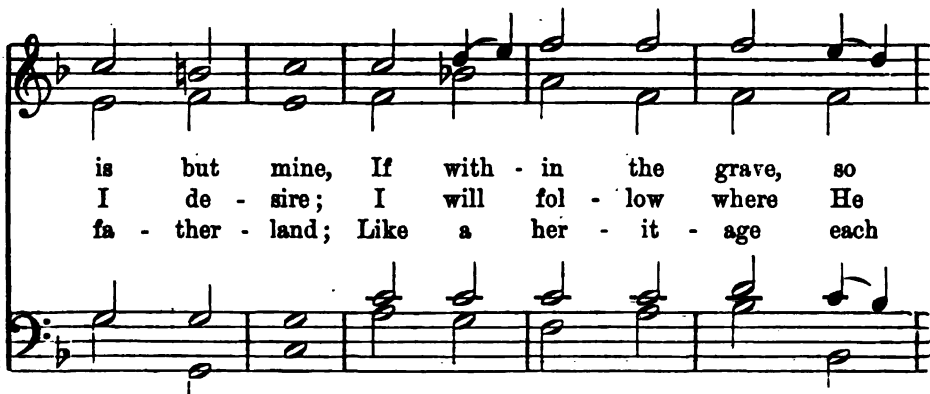
stream complains, As on - ward the bil - lows flow.
 hid - den pain Was but to the stream con - fest.
 for - est trees, She sleeps in a peace - ful grave.

SALVATION IN CHRIST.


CARL BREIDENSTEIN.



1. If I have Him on - - - ly, If He
 2. If I have Him on - - - ly, Naught else
 3. Where I have Him, on - - - ly, Is my




is but mine, If with - in the grave, so
 I de - sire; I will fol - low where He
 fa - ther - land; Like a her - it - age each



lone - - ly, Star - like, still, His love will shine:—
leads me, Like a star of quench - less fire;
boun - - ty Gen - tly falls with - in my hand;



Grief shall come not near me, For His
Mor - tals, wea - ry mor - tals, Let Him
Broth - ers from me riv - en, Young and



sa - cred, change - less love will cheer me.
guide you past the shin - ing por - - - tals.
fair I find a - gain in heav - - en.

THE MOURNER.

1. My moth-er loves me not; None oth-er cares for me;
 2. Yes-ter-day all the folk Danced at the vil-lage fair;
 3. Where the black cross doth stand, Let the red ros-es grow:
 4. Go there and hum-bly kneel; Weep by the ros-es red!

Come, Death, and take me hence, Take me to Thee,—
 But I am sick and sad; None saw me there,—
 Know ye the maid-en who Slum-bers be-low?
 Pray the good Lord to bless Her who is dead!

Come, Death, and take me hence, Take me to Thee!
 But I am sick and sad, None saw me there.
 Know ye the maid-en who Slum-bers be-low?
 Pray the good Lord to bless Her who is dead.

IMMORTALITY.

{ How glo - rious is the world on high, Be - yond the
For all, O Christ! in bound - less love Thou hast pre -

The first system of musical notation for the song 'IMMORTALITY.' It consists of a treble and a bass staff. The treble staff has a key signature of one flat (Bb) and a common time signature (C). The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass staff begins with a half note F3, followed by quarter notes G2, A2, and Bb2. The lyrics are written between the staves, with a large curly brace at the beginning of the first line.

a - zure star - lit sky! Unknown there pain or sad - ness;
pared that rest a - bove; O let me share its glad - ness!

The second system of musical notation. The treble staff continues the melody with quarter notes D5, E5, F5, and G5, followed by a half note A5. The bass staff continues with quarter notes C4, D4, E4, and F4, followed by a half note G4. The lyrics are written between the staves.

But a lin - g'ring glance up - on That scene of beau - ty

The third system of musical notation. The treble staff has a half note G4, followed by quarter notes A4, Bb4, and C5. The bass staff has a half note F3, followed by quarter notes G2, A2, and Bb2. The lyrics are written between the staves.

and sal - va - tion Strengthens me in life's pro - ba - tion.

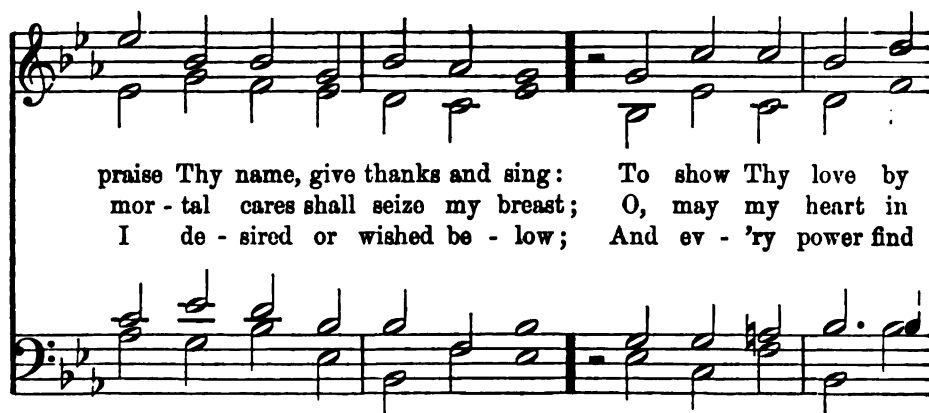
The fourth system of musical notation. The treble staff has a half note G4, followed by quarter notes A4, Bb4, and C5. The bass staff has a half note F3, followed by quarter notes G2, A2, and Bb2. The lyrics are written between the staves.

SWEET IS THE WORK, MY GOD, MY KING.

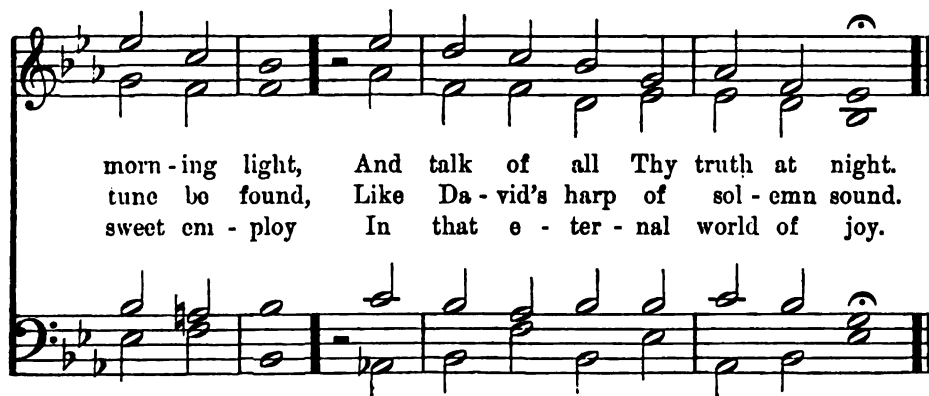
DR. MARTIN LUTHER.



1. Sweet is the work, my God, my King, To
2. Sweet is the day of sa - cred rest; No
3. Then shall I see, and hear, and know All



praise Thy name, give thanks and sing: To show Thy love by
mor - tal cares shall seize my breast; O, may my heart in
I de - sired or wished be - low; And ev - 'ry power find



morn - ing light, And talk of all Thy truth at night.
tune be found, Like Da - vid's harp of sol - emn sound.
sweet em - ploy In that e - ter - nal world of joy.

THE SHEPHERD'S HYMN OF PRAISE.

CONRADIN KREUTZER.

f

This is God's ho - ly day! This is God's ho - ly day!

p

Up - on the moor a - lone I

Up - on the moor a - lone I

pp

stand; The ves - per bell rings o'er the land, The ves - per

pp

bell rings o'er the land in peace, Rings

peace,

o'er the land in peace, rings o'er the land. To

o'er the land in peace, o'er the land.

earth I sink in praise. O won - - drous

fear! As if I feel The

cres.

an - gels bright be - side me kneel: Their prayers will mine up -

cres.

raise. *p* O won - - drous fear, O
p O won - drous fear.
delee.
 O won - drous, won - - - drous fear, won - drous, won - drous

Calando. *mf*
 won - drous fear, The sky a - far and near Appears so
mf
 O won - drous fear,
 fear . . . I feel!

f
 clear As if the heav'ns on high To men revealed would lie.
f

Sf
 This is God's ho - ly day! This is God's ho - ly day!
Sf

OUR COMFORT IN DEATH.

BERNH. KLEIN.

Whom have I at my death but Thee? Who in my last sad

The first system of musical notation for the song. It consists of a treble and a bass staff in 4/4 time, with a key signature of one flat (B-flat). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the notes.

ag - o - ny The ev - er sink - ing spir - it cheers, Al - lay - ing

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the notes.

grief, al - lay - ing fears? Who strengthens me with bound - less

The third system of musical notation. It continues the melody and accompaniment. The lyrics are written below the notes.

love? Who but the ev - er mer - ci - ful God a - bove!

The fourth system of musical notation, which concludes the piece. It features a final cadence in the treble staff and a sustained bass line in the bass staff. The lyrics are written below the notes.

HOLY FATHER, WE ARE HERE.

Mel. JOHANN RUD. AHLE, 1864.

1 { Ho - ly Fa - ther, we are here, Bowed in heart-felt
Lead us with Thy word and love, Is our dai - ly

2 { All our wis - dom and our thoughts, Bounded are by
Where not, with thy mas - ter - will, Thou dost let them

3 { O Thou Glo - ry of the skies! Light of Light, Thou
Make us wor - thy of that love, Of that love which

ad - o - ra - - tion; } Let all hearts sweet com - fort
sup - pli - ca - - tion. }
hu - man pow - - er, } What we are and shall be
grand - ly tow - - er. }
Star of Heav - en! } Let our sup - pli - ca - - tion
Thou hast giv - - en! }

bor - row From Thy love for pain and sor - - row.
ev - er, Is Thy work, Thou boun-teous Giv - - er!
reach Thee! Hark-en, Fa - ther, we be - secch Thee!

HAIL TO THE LORD'S ANOINTED.

HANS LEO HASSLER, 1801.

1. { Hail to the Lord's A - noint - ed, Great Da - vid's great - er Son! }
 { Hail, in the time ap - point - ed, His reign on earth be - gun! }
 2. { To Him shall prayer un - ceas - ing And dai - ly vows as - cend; }
 { His king - dom still in - creas - ing, A king - dom with - out end. }

He comes to break op - pres - sion, To set the cap - tive free,
 The tide of time shall nev - er His cov - e - nant re - move;

To take a - way trans - gres - sion, And rule in eq - ui - ty.
 His name shall stand for - ev - er; That name to us is Love.

THE GLORY OF GOD.

BERNHARD KLEIN.

The whole wide world is full of God's great

f

The whole wide world is full, is full of God's great

And all the an - gels cry to

might, And all the an - gels, And all the an - gels

might, to

God our Lord,

cry to God our Lord, And praise, And praise Him day and

God our Lord,

The whole wide world,

A

night. *mf* is full of God's great

The whole wide world *cres.*

The whole

might! The whole wide world, The

The whole wide world,

The whole wide world,

wide world is full of God's great

whole wide world is full of God's great might,

of God's great

might, **B**

And all the an - gels, And all the

might And all the an - gels,

an - gels, And all the an - gels praise Him,
And all the an - gels,

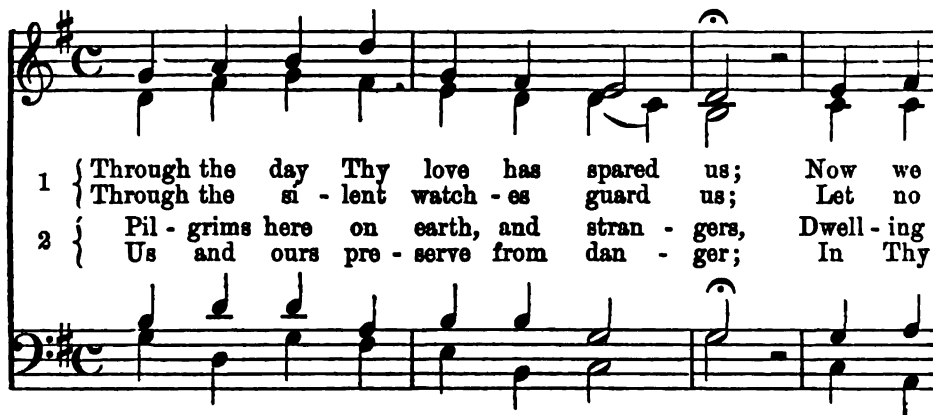
all the an - gels praise Him, And all the an - gels
And

praise Him, And all the an - gels, all the
all the an - gels praise Him, And all the an - gels

an - gels wor - ship Him day and night.
wor - ship Him, they

EVENING HYMN.

Mel. HEINRICH ALBERT, 1644.



1 { Through the day Thy love has spared us; Now we
Through the si - lent watch - es guard us; Let no

2 { Pil - grims here on earth, and stran - gers, Dwell - ing
Us and ours pre - serve from dan - ger; In Thy



lay us down to rest; } Je - sus, Thou our
foe our peace mo - lest; }
in the midst of foes; } And, when life's short
arms may we re - pose, }



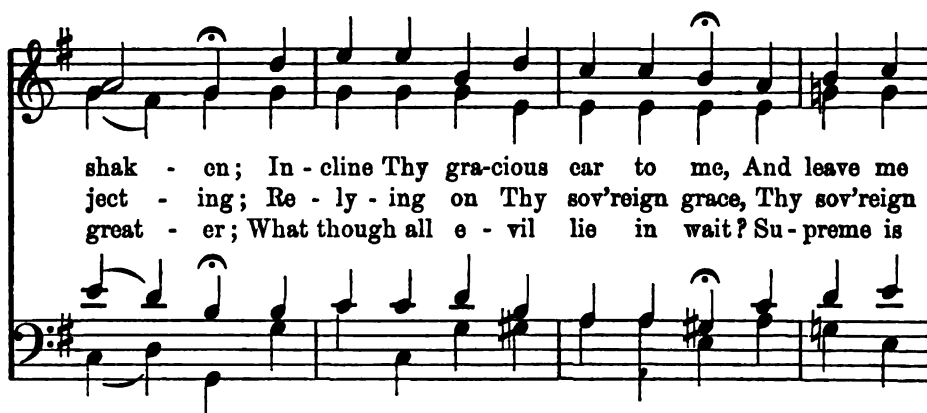
Guar - dian be; Sweet it is to trust in Thee.
day is past, Rest with Thee in heaven at last.

ALMIGHTY GOD, I CALL TO THEE.

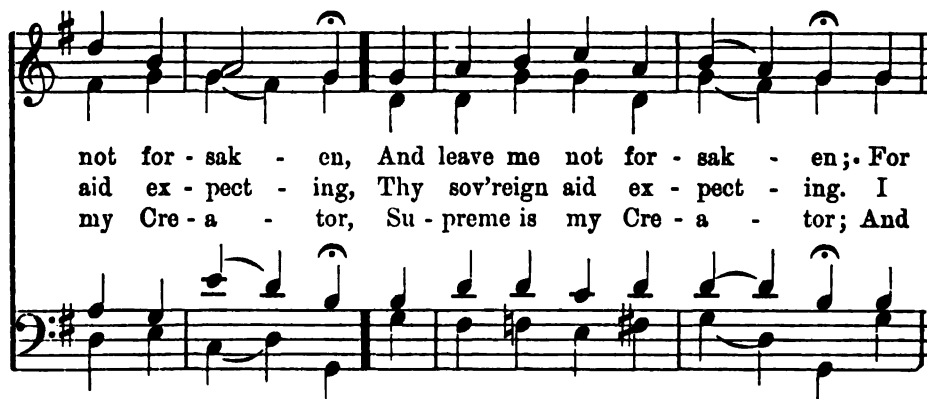
Mel. von WOLFGANG DACHSTEIN.



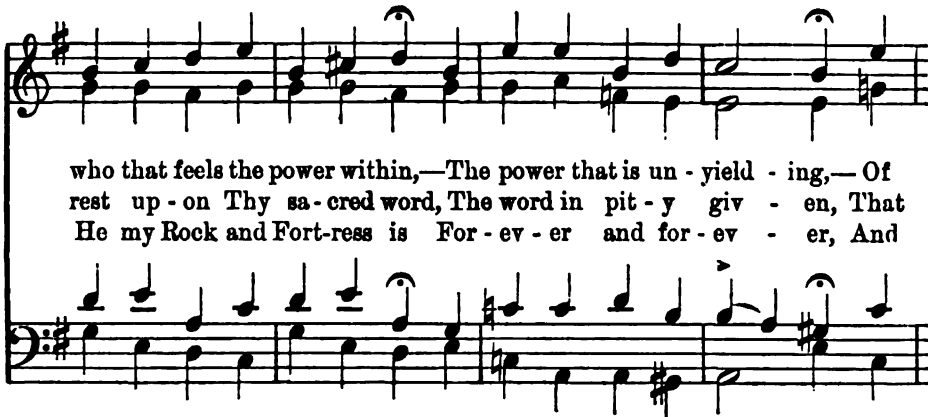
1. Al - might - y God, I call to Thee, By sore tempt - a - tion
2. On Thee a - lone my stay I place, All hu - man help re -
3. What though my sin - ful - ness be great? Re - deem - ing love is



shak - en; In - cline Thy gra - cious ear to me, And leave me
ject - ing; Re - ly - ing on Thy sov'reign grace, Thy sov'reign
great - er; What though all e - vil lie in wait? Su - preme is



not for - sak - en, And leave me not for - sak - en; For
aid ex - pect - ing, Thy sov'reign aid ex - pect - ing. I
my Cre - a - tor, Su - preme is my Cre - a - tor; And



who that feels the power within,—The power that is un - yield - ing,— Of
rest up - on Thy sa - cred word, The word in pit - y giv - en, That
He my Rock and Fort-ress is For - ev - er and for - ev - er, And



past re - morse and pres - ent sin, Of past re - morse and
Thou'lt re - pel him not, O Lord, That Thou'lt re - pel him
when most help - less I am His, And when most help - less



pres - ent sin, Can stand, O Lord, be - fore Thee?
not, O Lord, Who to Thy mer - cy fle - - - - - eth.
I am His, My Strength and my Re - deem - - - - - er.

HERE, IN COOL GROT AND MOSSY CELL.

Composed by the EARL OF MORNINGTON.

Slow and piano. *Vivace.*

Here, in cool grot and moss - y cell,

ru - - ral fays and fair - ies, We ru - ral, fays,

We ru - ral fays and fair - ies, We

ru - ral fays and fair - ies dwell; Though rare - ly

seen by mor - tal eye, When the pale moon, as - cend - ing high, Darts,

The musical score is written for voice and piano. It consists of four systems of music. The first system begins with a treble and bass staff in C major, 6/8 time. The tempo is marked 'Slow and piano.' and the mood is 'Vivace.' The lyrics are 'Here, in cool grot and moss - y cell,'. The second system continues the melody and accompaniment with the lyrics 'ru - - ral fays and fair - ies, We ru - ral, fays,'. The third system has the lyrics 'We ru - ral fays and fair - ies, We' and 'ru - ral fays and fair - ies dwell; Though rare - ly'. The fourth system concludes with the lyrics 'seen by mor - tal eye, When the pale moon, as - cend - ing high, Darts,'. The piano accompaniment features a steady eighth-note pattern in the bass and a more melodic line in the treble.

We frisk it,
 darts through yon limes her quiv'-ring, quiv'-ring beams, We

frisk it, frisk it, frisk it, frisk it near these crys-tal streams;
 Frisk it,

Frisk it, frisk it, frisk it, frisk it near these crys - tal streams:

Her beams re - flect - ed from the wave, Af - ford the

light our rev - els crave; The turf, with dai - sies broi - der'd

o'er, Ex - ceeds, we wot, the Pa - - - rian

o'er, Ex - ceeds, we wot, the the Pa - - - rian
the Pa - - - rian

floor; Nor yet for art - ful strains, nor

Nor yet for art - - ful

Nor yet for art - - ful strains we call, for

yet for art - ful strains we call, we call, we call, But

art - - - ful strains we

lis - ten, lis - ten, lis - ten,

This system contains the first three measures of the piece. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the bass staff provides a simple accompaniment. The lyrics 'lis - ten,' are repeated three times, each corresponding to a measure.

lis - ten to the wa - ter - fall. fall.

This system contains the next three measures. The melody continues in the treble staff. The lyrics 'lis - ten to the wa - ter - fall. fall.' are spread across the measures. The system concludes with a double bar line and repeat signs. Above the final measure, there are markings for '1st.' and '2nd.' endings.

THE RED CROSS KNIGHT.

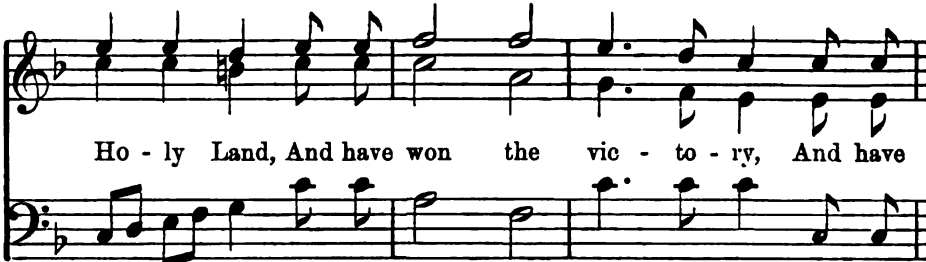
Composed by DR. CALLOTT.

mf Blow, ward - er, blow thy sound-ing horn, And thy

This system contains the next three measures. It begins with a mezzo-forte (*mf*) dynamic marking. The melody is in the treble staff, and the bass staff is empty. The lyrics 'Blow, ward - er, blow thy sound-ing horn, And thy' are spread across the measures.

ban - ner wave on high; For the Christians have fought in the

This system contains the final three measures. The melody continues in the treble staff, and the bass staff provides a simple accompaniment. The lyrics 'ban - ner wave on high; For the Christians have fought in the' are spread across the measures. The system concludes with a double bar line.



Ho - ly Land, And have won the vic - to - ry, And have



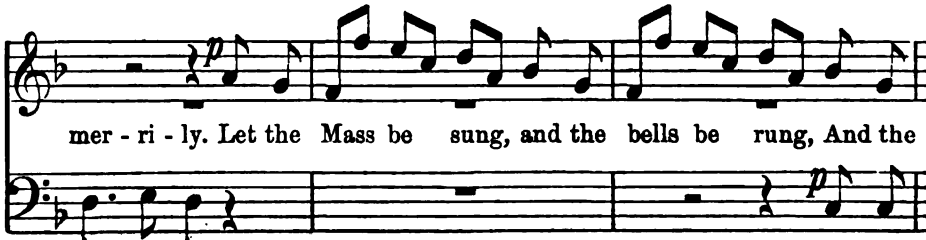
won the vic - to - ry. Loud, loud the ward - er blew his



horn, his horn, And his ban - ner wav'd on high; Let the



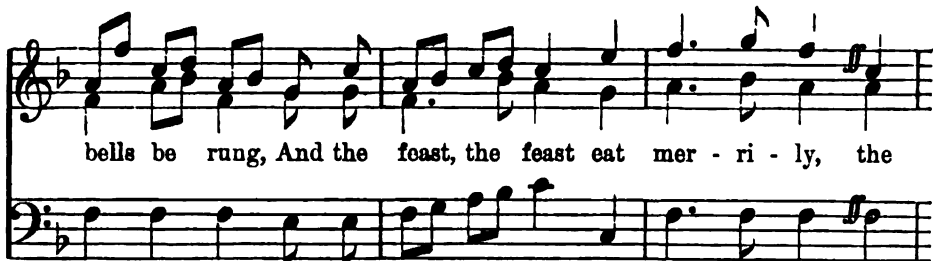
Mass be sung, and the bells be rung, And the feast, the feast eat



mer - ri - ly. Let the Mass be sung, and the bells be rung, And the



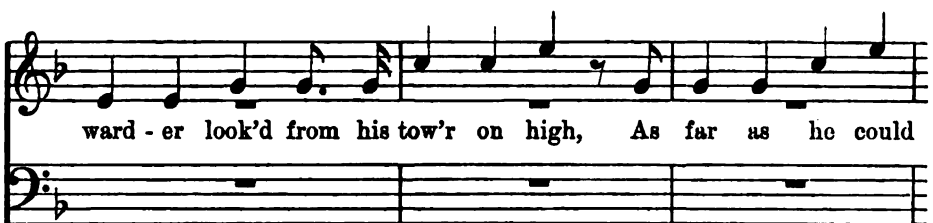
feast, the feast eat mer - ri - ly, Let the Mass be sung, and the



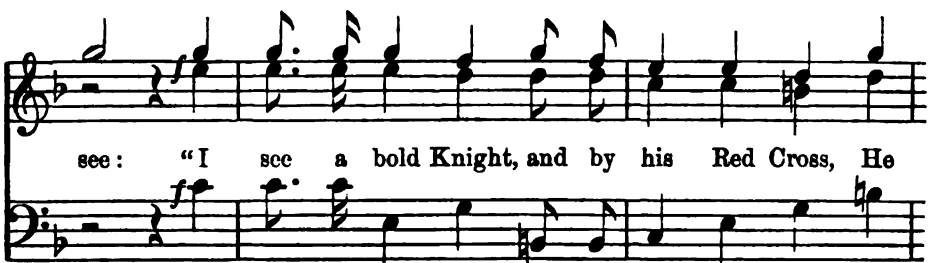
bells be rung, And the feast, the feast eat mer - ri - ly, the



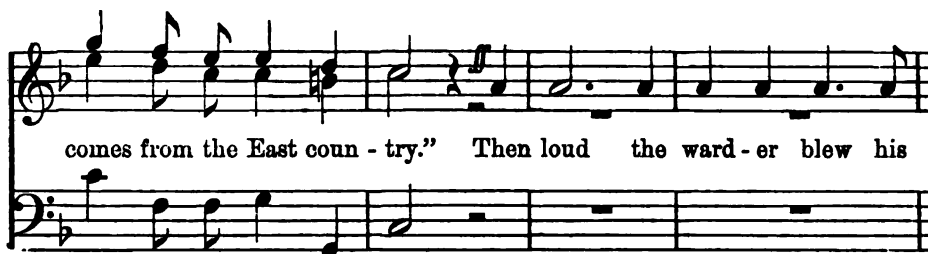
feast eat mer - ri - ly, mer - ri - ly, mer - ri - ly. The



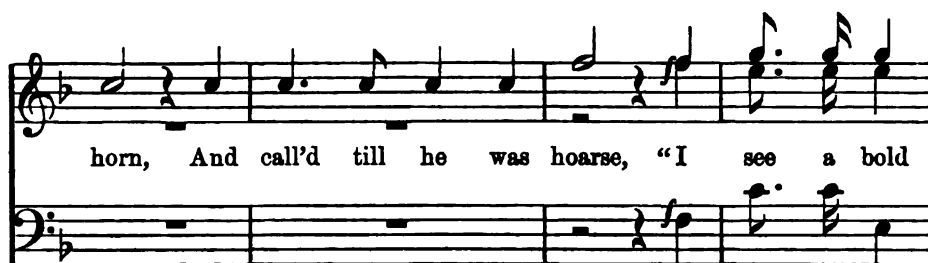
ward - er look'd from his tow'r on high, As far as he could



see: "I see a bold Knight, and by his Red Cross, He



comes from the East coun - try." Then loud the ward - er blew his



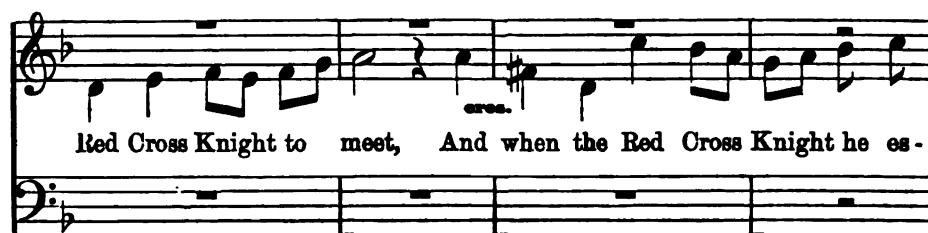
horn, And call'd till he was hoarse, "I see a bold



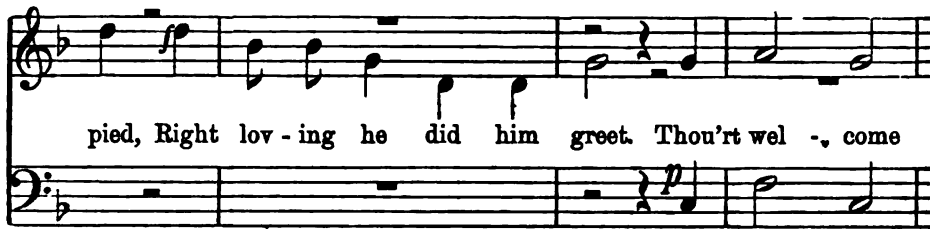
Knight, And on his shield bright He bear - eth a Flam - ing



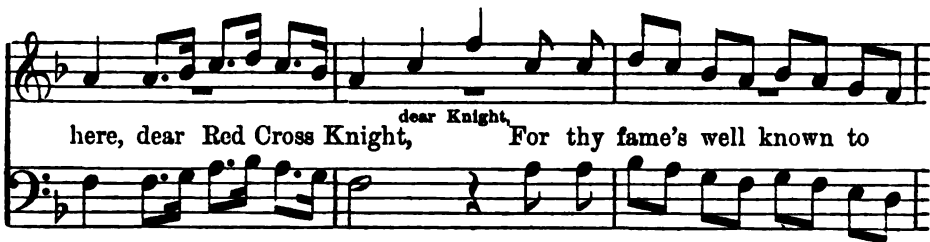
Cross." Then down the Lord of the Cas - tle came, the



Red Cross Knight to meet, And when the Red Cross Knight he es -



pied, Right lov - ing he did him greet. Thou'rt wel -, come



here, dear Red Cross Knight, ^{dear Knight,} For thy fame's well known to



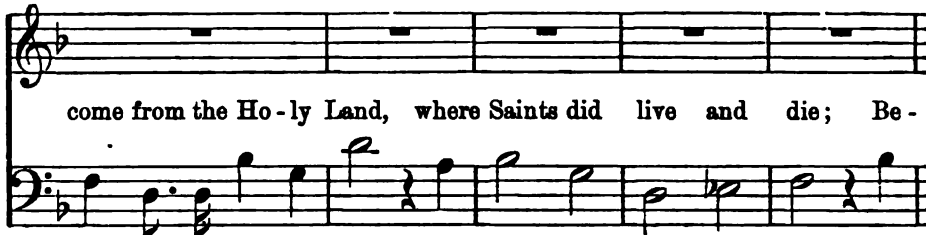
me; And the Mass shall be sung, and the bells shall be



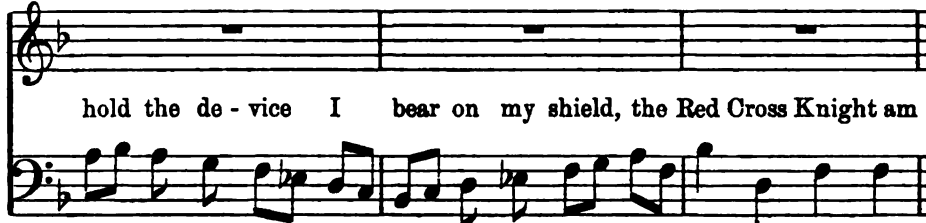
rung, And we'll feast right mer - ri - ly, mer - ri - ly, And we'll



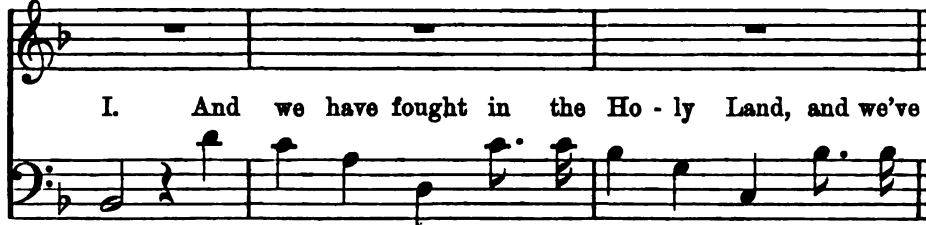
feast right mer - ri - ly, mer - ri - ly, mer - ri - ly. "Oh! I am



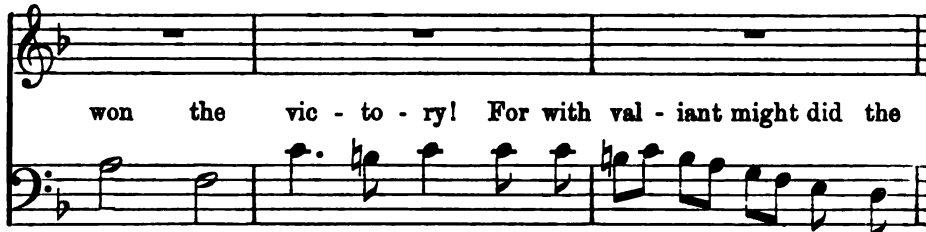
come from the Ho - ly Land, where Saints did live and die; Be -



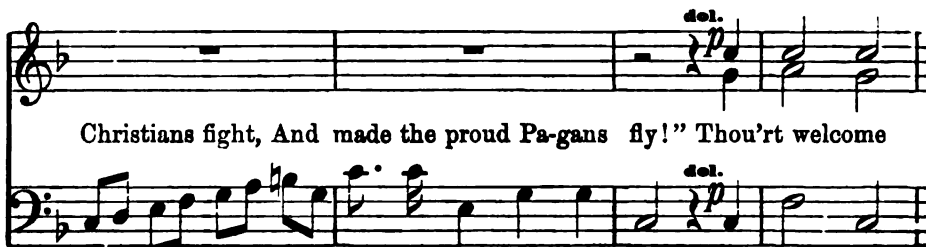
hold the de - vice I bear on my shield, the Red Cross Knight am



I. And we have fought in the Ho - ly Land, and we've



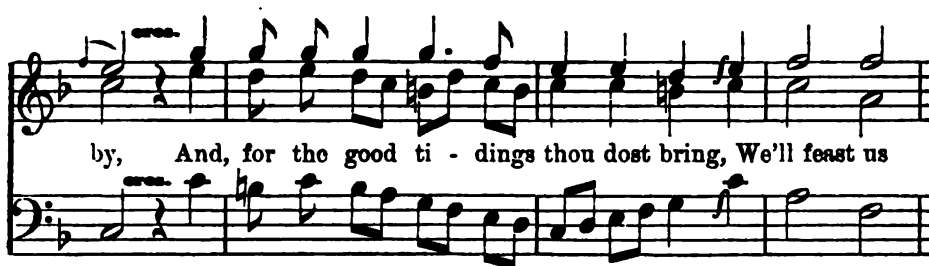
won the vic - to - ry! For with val - iant might did the



Christians fight, And made the proud Pa-gans fly!" Thou'rt welcome



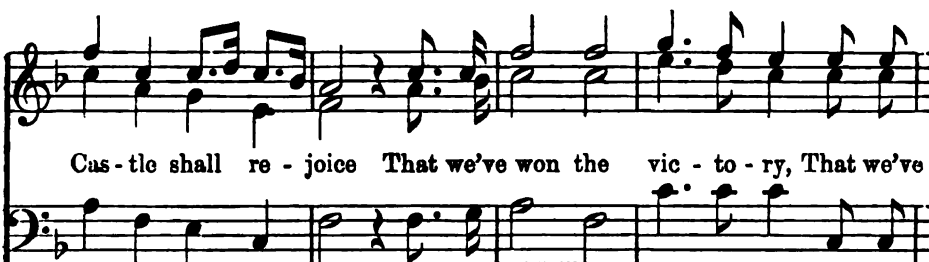
here, dear Red Cross Knight, dear Knight, Come, lay thy ar - mor



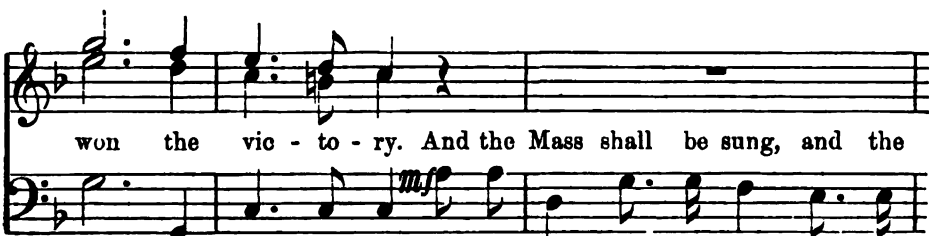
by, And, for the good ti - dings thou dost bring, We'll feast us



mer - ri - ly, mer - ri - ly, mer - ri - ly; For all in my



Cas - tle shall re - joice That we've won the vic - to - ry, That we've



won the vic - to - ry. And the Mass shall be sung, and the

bells shall be rung, And the feast eat mer-ri-ly, mer-ri-ly. And the

Mass shall be sung, and the bells shall be rung, And the

feast, the feast eat mer-ri-ly. And the Mass shall be sung, and the

bells shall be rung, And the feast, the feast eat mer-ri-ly, the

feast eat mer-ri-ly, mer-ri-ly, mer-ri-ly.

adagio.

adagio.

CHRISTMAS EVE.

MICHAEL HAYDN.

1st SOPRANO.



2nd SOP.

1. Sa - cred night! won-der-ful night! All the world feels thy might;

ALTO.




2. Sa - cred night! won-der-ful night! Far a - way on the height,
3. Sa - cred night! won-der-ful night! Son of God; Light of light!


TENOR.




BASS.



On - ly one yet wakes and prays, Looking on with ten - der gaze,



Shepherds in their lone - ly fold First the tid - ings glad unfold:
Pure and gen - tle in Thine eyes All Thy wealth of mer - cy lies



On her heav'n-ly Child, On her heav'n-ly Child.

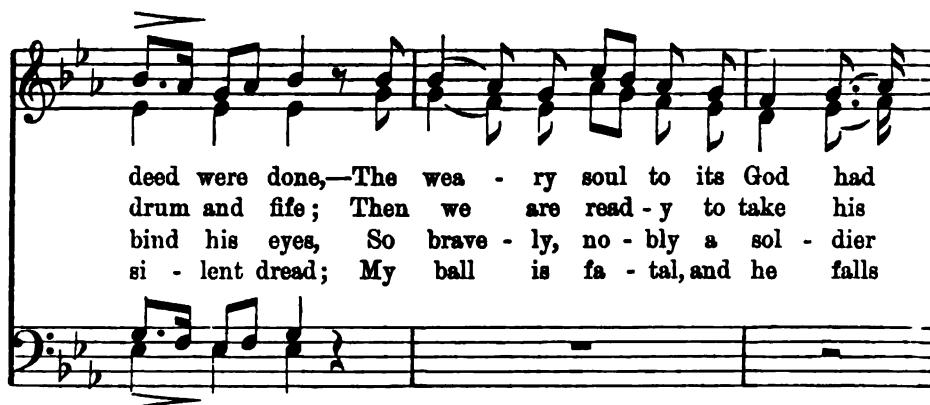
Christ, the Lord, has come! Christ, the Lord, has come!
For a world re-deemed, For a world re-deemed.

THE SOLDIER.

FR. SILCHER.

1. A fu-n'ral march from muf-fled drums; How sad the
2. In all the world my on-ly friend Is he whom
3. He looks his last on earth so fair; Un-fal-t'ring
4. Nine sol-diers aim with fa-tal might; Eight bul-lets

jour-ney the doomed one comes! O would that the cru-el
now to his death they send; But first we pa-rade with
mur-murs a last, sad prayer; In sor-row his com-rades
miss in their dead-ly flight; All trem-ble with fear and



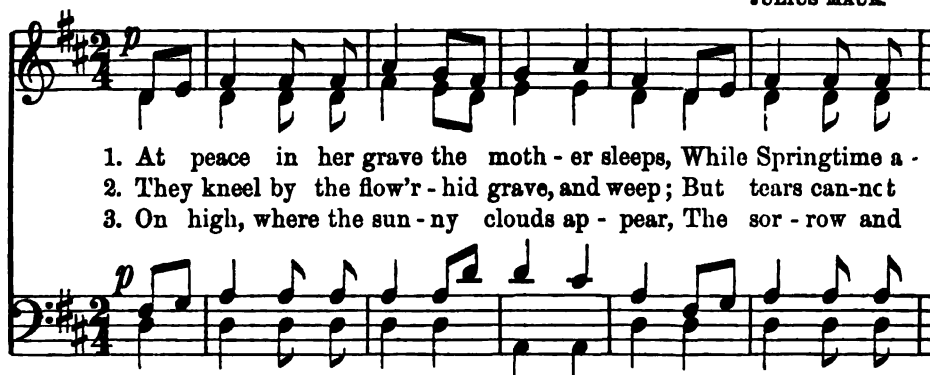
deed were done,—The wea - ry soul to its God had
 drum and fife; Then we are read - y to take his
 bind his eyes, So brave - ly, no - bly a sol - dier
 si - lent dread; My ball is fa - tal, and he falls



f flown, The wea - ry soul to its God had flown.
 life, Then we are read - y to take his life.
 dies, So brave - ly, no - bly a sol - dier dies.
 dead, My ball is fa - tal, and he falls dead.

THE MOTHER.

JULIUS MAUR.



p 1. At peace in her grave the moth - er sleeps, While Springtime a -
 2. They kneel by the flow'r - hid grave, and weep; But tears can - not
 3. On high, where the sun - ny clouds ap - pear, The sor - row and


bove her its vig - il keeps. Two lit - tle ones in the
wak - en from death's long sleep! Un - heed - ed tears, now un -
grief find a list - 'ning ear; With ten - der pit - y the

world she has left, Of fa - ther, of moth - er, of all be - reft; Of
heed - ed the prayer, Not sor - row, not glad - ness can en - ter there, Not
Lord heeds their prayer, And folds them for - ev - er in heav'n - ly care, And



fa - ther, of moth - er, of all be - reft, Of all be - reft.
sor - row, not gladness can en - ter there, Can en - ter there.
folds them for - ev - er in heav'n - ly care, In heav'n - ly care.

THANK THE CREATOR.



FR. FERD. FLEMMING.




1. Thank the Ore - a - tor For His love un-chang-ing! Sin lost its
 2. Praise ye the Sa-viour, Pit-i-ful and lov-ing! For our sal-
 3. Praise ye the Spir-it! Unpercoived, yet near us, Striv-ing in

pow - er, Love like His es-trang-ing; Come, then, a - dor - ing,
 va - tion Life and glo-ry off-'ring; Come, then, a - dor - ing,
 sor - row Ev - er-more to cheer us; Come, then, a - dor - ing,

Songs of glad-ness pour-ing, To the Ore - a - tor.
 Songs of glad-ness pour-ing, To the Re - deem - er.
 Songs of glad-ness pour-ing, Praise ye the Spir - it.



THE DESERTER.

FR. SILCHER.

1. By Stras-burg, on the height, My woes be-gan one
 2. O, fa-tal was the hour, That with re-sist-less
 3. The sol-diers saw me flee; What help now grief or
 4. Dear friends, when I am dead, Think of the spir-it

night; All lone-ly, where the stream is flow-ing, I
 power Bore me a-cross the moon-lit riv-er To
 plea! And sad-der was my doom than ev-er I
 fled,— And know, the shep-herd boy o'er yon-der, Whose

stood, and sad-ly heard the shep-herd blow-ing His al-pine horn.
 where the al-pine horn did thrill and quiv-er My life a-way.
 should have found within the shining riv-er: Now life, fare-well!
 song from distant hills to me did wan-der, Bears all the blame.

FREEDOM.

ALBERT METHFESSEL.

1. Why beat so wild - ly, heart, my heart? What comes so fair, ap -
 2. Thou art my treas - ure ev - er - more, What - ev - er may be -
 3. O Free - dom, with my trem - bling arm Un - to my heart I

peal - ing? A vis - ion bright from oth - er shores, In - to my
 tide thee; Thy pres - ence, like a shin - ing star, To high - er
 fold thee! For thee my fa - thers fought and bled, And bade me

bo - som steal - ing? A glo - rious pres - ence that which comes To
 aims shall guide me; And if thy gold - en light must pale, And
 to up - hold thee. Con - temn thou not this arm so weak, This

me so poor and low - ly; For it is Free-dom that ap -
 van-quished are thy he - roes, Then wel - come, for thy sake, the
 poor, un-known de - fend - er,— Who heeds the names of them that

pears So fair, so pure and ho - ly; For it is Free-dom
 death That stills de - feats and sor - rows; Then wel - come, for thy
 help To build thy realm in splen - dor? Who heeds the names of

that ap - pears So fair, so pure and ho - . ly.
 sake, the death That stills de - feats and sor - - rows.
 them that help To build thy realm in splen - - dor?

STEADFAST BE, O FATHERLAND.

H. G. N. EGELI.

Sf *Sf* *Sf*

1. Stead-fast be, Stead-fast be, O Fa - ther - land! Stead-fast
2. Stead-fast be, Stead-fast be, O Fa - ther - land! Stead-fast

Sf *f*

be, Stead - fast be, O Fa - ther - land! Stead - fast
be, Stead - fast be, O Fa - ther - land! Lead us,

in thy great - ness stand, Truth and jus - tice shield - ing;
one u - ni - ted band, High - er, high - er ev - er!

f

Stead - fast in tri - umphant right, With un - con - quered, dauntless might,
Stain - less be thy ra - diant fame; Let thy glo - ry be our aim,

Free-dom's, Free-dom's, Free-dom's weap-ons wield-ing! Stead-fast
Free-dom, Free-dom, Free-dom be our treas-ure! Stead-fast

be, Stead-fast be, Stead-fast be, Stead-fast be, O
be, etc.

Fa-ther-land, O Fa-ther-land!

CHRISTMAS HYMN.

JOHANN KRUGER, 1657.

1. Sing, my soul, in ad-o-ra-tion, Hymns of
2. Com-fort sweet, my soul, en-folds thee; Heav'n-ly



praise to the Lord who is our sal - va - tion!
love, ten - der, true, ev - er - more up - holds thee!



Hark! hark! far a - bove us soar - ing, Ra - dant
Spir - it, be this love de - serv - ing, Ev - er -



throngs ev - er - more sing to God, a - dor - ing.
more, all thy days, God and glad - ness serv - ing.

PIECES WITH ACCOMPANIMENTS.

SEE OUR OARS WITH FEATHER'D SPRAY.

Composed by SIR JOHN STEVENSON, Mus. Doc.

Andante scherzando.

See our Oars with feather'd spray, Sparkle in the beam of day;

See our Oars with feather'd spray, Sparkle in the beam of day;

Andante scherzando.

This musical score is for the song 'See our Oars with feather'd spray'. It is composed by Sir John Stevenson. The tempo is marked 'Andante scherzando'. The score is written for a vocal part and a piano accompaniment. The vocal part consists of two staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of two staves, each with a bass clef and a key signature of two flats. The music is in 8/8 time. The first staff of the vocal part has a repeat sign at the end. The piano accompaniment has a repeat sign at the end of the first system.

In our lit - tle Bark we glide Swiftly o'er the si - lent tide,

In our lit - tle Bark we glide Swiftly o'er the si - lent tide,

This musical score is for the song 'In our little Bark we glide'. It is composed by Sir John Stevenson. The tempo is marked 'Andante scherzando'. The score is written for a vocal part and a piano accompaniment. The vocal part consists of two staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of two staves, each with a bass clef and a key signature of two flats. The music is in 8/8 time. The first staff of the vocal part has a repeat sign at the end. The piano accompaniment has a repeat sign at the end of the first system.

In our lit - tle Bark we glide Swift-ly o'er the si - lent tide,

In our lit - tle Bark we glide Swift-ly o'er the si - lent tide,

This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The music is in 4/4 time. The first vocal staff has a melody with eighth and sixteenth notes. The second vocal staff has a similar melody. The piano accompaniment features chords and moving lines in both hands.

Swift-ly o'er the si - lent tide, si - lent tide.

Swift-ly o'er the si - lent tide, si - lent tide.

This system contains the second two vocal staves and the piano accompaniment. It includes first and second endings for both the vocal staves and the piano accompaniment. The first ending is marked '1st.' and the second ending is marked '2nd.'. The piano accompaniment also has first and second endings. The music concludes with a final cadence.

to re - store, the War - rior Her - mit to re - store.

to re - store, the War - rior Her - mit to re - store.

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, and the bottom two are piano accompaniment staves in treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The lyrics "to re - store, the War - rior Her - mit to re - store." are written below the vocal staves. The piano accompaniment includes dynamic markings *f* and *fz*.

And sweet the morn - ing

And sweet the morn - ing

The second system of the musical score also consists of four staves. The top two staves are vocal staves in treble clef, and the bottom two are piano accompaniment staves in treble and bass clef. The key signature remains three flats. The lyrics "And sweet the morn - ing" are written below the vocal staves. The piano accompaniment includes dynamic markings *mp* and *p*.

breez - es blow, While thus in meas-ur'd time we row, we

breez - es blow, While thus in meas-ur'd time we row, we

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is a piano accompaniment in bass clef. The lyrics are 'breez - es blow, While thus in meas-ur'd time we row, we'.

row, we row, in measur'd time we row, we

row, we row, in measur'd time we row, • we

This system contains the next two staves of the musical score. The top staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef. The lyrics are 'row, we row, in measur'd time we row, we' and 'row, we row, in measur'd time we row, • we'. The piano part includes a *pp* (pianissimo) marking.

row, we row, in measur'd time we row, we

row, we row, in measur'd time we row, we

pp *cres.* *p*

This system contains the first two staves of vocal parts and the first two staves of piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The piano accompaniment is in bass and treble clef. The lyrics are 'row, we row, in measur'd time we row, we'. Dynamic markings include *pp* (pianissimo), *cres.* (crescendo), and *p* (piano).

row, we row, we row.

row, we row, we row.

pp *cres.*

This system contains the second two staves of vocal parts and the second two staves of piano accompaniment. The vocal staves continue the lyrics 'row, we row, we row.'. The piano accompaniment continues with a *cres.* (crescendo) marking. The lyrics are 'row, we row, we row.'.

dim.

tr

mp

This musical score is for three voices (Soprano, Alto, and Bass) and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts begin with a 'dim.' (diminuendo) marking. The piano accompaniment starts with a 'tr' (trill) on the right hand and a 'mp' (mezzo-piano) marking. The score concludes with repeat signs and first/second endings for both the vocal and piano parts.

HARK, THE CURFEW'S SOLEMN SOUND.

Composed by T. ATTWOOD.

Larghetto.

Delec.

This musical score is for piano. The key signature has three sharps (F#, C#, G#), and the time signature is common time (C). The tempo is marked 'Larghetto.' and the character is 'Delec.' (deliberate). The score is written for both hands of the piano, featuring a series of chords and moving lines in both staves. The piece concludes with a final cadence.

Hark! hark! the Cur-few's sol - emn sound,

Hark! hark! the Cur-few's sol - emn sound,

dolce.

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, and the bottom two are piano staves in treble and bass clef. The key signature is D major (two sharps). The tempo is marked 'dolce.' (softly). The lyrics are 'Hark! hark! the Cur-few's sol - emn sound,'.

cres.
Si - - - lent dark - - - ness spreads a

f
Si - - - lent dark - - - ness spreads a

The second system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, and the bottom two are piano staves in treble and bass clef. The key signature is D major (two sharps). The tempo is marked 'cres.' (crescendo) and 'f' (forte). The lyrics are 'Si - - - lent dark - - - ness spreads a' and 'Si - - - lent dark - - - ness spreads a'.

round. Heav-y it beats on the lov - - - er's

round.

The first system of the musical score is in D major (two sharps). It features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two sharps. The lyrics "round. Heav-y it beats on the lov - - - er's" are written below the first staff. The piano accompaniment consists of two staves, with the right hand playing a melody of eighth and sixteenth notes and the left hand playing a steady eighth-note bass line. The system concludes with a repeat sign.

heart, Who leaves with a sigh his

The second system of the musical score continues the vocal and piano parts. The vocal line begins with a treble clef and a key signature of two sharps. The lyrics "heart, Who leaves with a sigh his" are written below the first staff. The piano accompaniment consists of two staves, with the right hand playing a melody of eighth and sixteenth notes and the left hand playing a steady eighth-note bass line. The system concludes with a repeat sign.

musical score for the first system, featuring vocal staves and piano accompaniment in D major. The lyrics are: "tale half told; The por - ing monk and his book must". The piano part includes a dense chordal texture in the left hand.

tale half told; The por - ing monk and his book must

The por - ing

The por - ing monk and his book must

musical score for the second system, continuing the vocal and piano parts. The lyrics are: "part, the por - ing monk and his book must monk and his book must part, the por - ing part, the por - - ing monk and his book must". The piano part continues with similar accompaniment.

part, the por - ing monk and his book must

monk and his book must part, the por - ing

part, the por - - ing monk and his book must

part, And fear - ful the mi - ser

monk, And fear - ful the mi - ser

part, And fear - ful the mi - ser locks his

The first system of the musical score is in D major (two sharps). It features three vocal parts (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts enter with the lyrics "part, And fear - ful the mi - ser". The piano accompaniment consists of a dense, rhythmic pattern in the right hand and a more melodic line in the left hand.

locks his gold. Now whilst labor sleeps,

locks his gold. Now whilst labor sleeps,

gold, his gold. Now whilst la - bor

The second system continues the musical score. It features the same three vocal parts and piano accompaniment. The vocal parts enter with the lyrics "locks his gold. Now whilst labor sleeps,". The piano accompaniment continues with its dense, rhythmic pattern in the right hand and melodic line in the left hand.

now whilst la - bor sleeps, and charm - - - ed

now whilst la - bor sleeps, and charm - - - ed

acc.

acc.

sor - row, and charm - - - ed sor - row,

sor - row, and charm - - - ed sor - row,

p *f* *p*

mf Allegretto.

O'er the dew - y

O'er the dew - y

mf Svn. di sotto.



green, by the glow - worm's light,

green, by the glow - worm's light,



musical score for the first system, featuring vocal staves and piano accompaniment. The key signature is D major (two sharps). The vocal staves (soprano and alto) have the lyrics: "dance the elves of night, dance the elves of". The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a bass line. A forte (*f*) dynamic marking is present in the left hand.

musical score for the second system, continuing the vocal and piano parts. The vocal staves (soprano and alto) have the lyrics: "night," and "night,". The piano accompaniment continues with the right-hand part and a left-hand part. A forte (*f*) dynamic marking is present in the left hand.

by the glow - worm's light, dance the elves of

by the glow - worm's light, dance the elves of

This system contains the first two stanzas of a song. It features four staves: two vocal staves (soprano and alto) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The key signature is D major (two sharps). The vocal lines are in a simple, rhythmic style, while the piano accompaniment provides a steady harmonic foundation with chords and moving lines in both hands.

night, dance the elves of night, un -

night, dance the elves of night, un -

This system contains the second two stanzas of the song. It follows the same four-staff format as the first system. The vocal lines continue with the same melody, ending with a long note on 'night' followed by a short note on 'un -'. The piano accompaniment continues with the same harmonic pattern, providing support for the vocal lines.

heard, un - seen, by the glow-worm's

heard, un - seen, by the glow-worm's

un - heard, un - seen, by the glow-worm's

p *cres.*

This system contains five staves. The first three are vocal staves in treble and bass clefs, with lyrics underneath. The fourth and fifth staves are piano accompaniment, with a piano (*p*) dynamic marking at the start and a crescendo (*cres.*) marking later in the system.

light, un - heard, un - seen,

light, un - heard, un - seen,

light, un - heard, un - seen,

p *cres.*

This system continues the musical piece with five staves. It follows the same layout as the first system, with three vocal staves and two piano accompaniment staves. The piano part includes a piano (*p*) dynamic marking and a crescendo (*cres.*) marking.

The musical score is written for a vocal ensemble and piano. It is in the key of D major (two sharps) and 4/4 time. The score is divided into two systems. The first system contains four staves: two vocal staves (Soprano and Alto) and two piano staves. The second system contains four staves: two vocal staves and two piano staves. The lyrics are: "dance the elves of night, un - heard, un - seen, un - heard, un - seen." The piano accompaniment features a melody in the right hand and a bass line in the left hand. The score includes dynamic markings such as "cres." and "mp".

cres.

dance the elves of night, un - heard, un -

dance the elves of night, un - heard,

cres.

seen, un - heard, un - seen.

un - seen, un - heard, un - seen.

mp

mf

O'er the dew - y green,

mf

O'er the dew - y green,

mf

The first system of music consists of five staves. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature is D major (two sharps). The tempo/mood is marked *mf* (mezzo-forte). The vocal parts enter on the second measure with the lyrics 'O'er the dew - y green,'. The piano accompaniment begins with a series of chords in the right hand and single notes in the left hand.

cres.

by the glow - worm's light, dance the elves of

cres.

by the glow - worm's light, dance the elves of

cres.

cres.

The second system of music continues the vocal and piano parts. It features the same five-staff layout. The vocal parts have lyrics 'by the glow - worm's light, dance the elves of'. The piano accompaniment continues with chords and single notes. The key signature remains D major. The tempo/mood is marked *cres.* (crescendo) above the vocal staves and *cres.* below the piano staves. The system ends with a double bar line.

night, dance the elves of night.

night, dance the elves of night, Yet . . .

The first system of the musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature is D major (two sharps). The vocal parts have lyrics: "night, dance the elves of night." and "night, dance the elves of night, Yet . . .". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a forte (f) dynamic marking.

Yet where their midnight pranks have

. where their midnight pranks have

Yet where their midnight pranks have been, the cir-cled turf will be-

The second system of the musical score continues the vocal and piano parts. It consists of four staves. The vocal parts have lyrics: "Yet where their midnight pranks have", ". where their midnight pranks have", and "Yet where their midnight pranks have been, the cir-cled turf will be-". The piano accompaniment continues with a similar melodic and harmonic structure.

been, the cir - - - cled turf will be -
 been, the cir - cled turf will be -
 tray to - mor-row, will be - - tray to - mor -

f

tray to - - mor-row, Yet
 tray to - - mor-row, Yet where . . .
 row, to - - mor-row, Yet where their mid-night

mp

where their midnight pranks have been, the

..... their midnight pranks have been, the

pranks have been, the cir - cled turf will be - tray to - mor - row,

The first system of the musical score is in D major (two sharps). It consists of three vocal staves and a piano accompaniment. The vocal parts have lyrics: "where their midnight pranks have been, the", "..... their midnight pranks have been, the", and "pranks have been, the cir - cled turf will be - tray to - mor - row,". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

cir - - cled turf will be - tray, be -

cir - cled turf will be - tray, be -

will be - - tray, will be - tray to -

The second system continues the musical piece. It includes three vocal staves and piano accompaniment. The lyrics for the vocal parts are: "cir - - cled turf will be - tray, be -", "cir - cled turf will be - tray, be -", and "will be - - tray, will be - tray to -". The piano accompaniment continues with a similar rhythmic pattern. A forte (*f*) dynamic marking is present at the beginning of the system.

tray to - mor-row, to - mor-row, to - mor-row,
tray to - mor-row, to - mor-row, he -
mor-row, will be - tray, will be - tray, will be -

p

will be - tray to - mor-row, mor-row, to - mor-row,
tray, be - tray to - mor-row, to - mor-row, to -
tray, be - tray to - mor-row, will be - tray, will be -

f *p*

to - mor-row, will be - tray to - mor-row,
mor-row, will, will be - tray to - mor-row,
tray, will be - tray, be - tray to - mor-row,

f

This system contains the first three lines of the musical score. It includes three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment consisting of a grand staff (treble and bass clef). The key signature is D major (two sharps). The lyrics are: 'to - mor-row, will be - tray to - mor-row, mor-row, will, will be - tray to - mor-row, tray, will be - tray, be - tray to - mor-row,'. A forte (*f*) dynamic marking is present in the piano accompaniment.

will be - tray to - mor-row, will be - tray to -
will be - tray to - mor-row, will be - tray to -

This system contains the next two lines of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: 'will be - tray to - mor-row, will be - tray to - will be - tray to - mor-row, will be - tray to -'. The piano accompaniment continues with chords and melodic lines.

mor - row.

mor - row.

f

This system contains the first three staves of a musical score. The top two staves are vocal parts in treble clef, both in the key of D major (two sharps). The third staff is a piano accompaniment in bass clef, also in D major. The piano part begins with a forte (*f*) dynamic. The first two staves have lyrics 'mor - row.' written below them. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

This system contains the fourth and fifth staves of the musical score. Both staves are part of the piano accompaniment. The fourth staff is in treble clef and the fifth staff is in bass clef, both in D major. The piano part continues with a rhythmic pattern of eighth and sixteenth notes, with some chords and rests.

This system contains the sixth and seventh staves of the musical score. Both staves are part of the piano accompaniment. The sixth staff is in treble clef and the seventh staff is in bass clef, both in D major. The piano part continues with a rhythmic pattern of eighth and sixteenth notes, with some chords and rests. The system ends with a double bar line.

MARK THE MERRY ELVES.

Composed by DR. CALLOOTT.

Allegretto.

Mark the mer-ry elves of fai-ry land, Mark the mer-ry

Mark the mer-ry elves of fai-ry land, Mark the mer-ry

Allegretto.

p
Sempre stacc.

elves of fai-ry land, In the cold moon's gleam-y glance,

elves of fai-ry land, In the cold moon's gleam-y glance,

dolce.

f

In the cold moon's gleam - y glance, In the cold moon's

In the cold moon's gleam - y glance, In the cold moon's

The first system of the musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature has one flat (B-flat). The first vocal staff begins with a forte (*f*) dynamic marking. The lyrics are: "In the cold moon's gleam - y glance, In the cold moon's" on the first line, and "In the cold moon's gleam - y glance, In the cold moon's" on the second line. The piano accompaniment features chords and moving lines in both hands.

gleam - y glance, They with shad-ow - y mor - rice dance, They with
delee.

gleam - y glance, They with shad-ow - y mor - rice dance, They with

The second system of the musical score continues the vocal and piano parts. The lyrics are: "gleam - y glance, They with shad-ow - y mor - rice dance, They with" on the first line, and "gleam - y glance, They with shad-ow - y mor - rice dance, They with" on the second line. A musical phrase "delee." is written below the first line of lyrics. The piano accompaniment continues with chords and moving lines in both hands.

shad - ow - y mor - rice dance,

shad - ow - y mor - rice dance, Soft mu - sic

delos.

Soft mu - sic dies a - long the

p *scat.*

pp

Soft mu - sic dies a -

pp

dies a - long the land, Soft mu - sic dies, soft mu - sic dies a -

dim.

des - ert land, Soft

f *p* *Adagio. dim.*

long the des - ert land, a - long the des - - ert land,

f *p*

long the des - ert land, a - long the des - - ert land,

f *p*

mu - sic dies

f *p* *Adagio.*

colla voce. A

ad lib. cresc. *Spiritoso.*

a - long the des - ert land. Soon at peep of

cresc.

a - long the des - ert land. Soon at peep of

cresc.

ad lib. *cresc. ad lib.* *mf*

colla voce. cresc.

p Calando. *dim.* *Spiritoso.*

cool - ey'd day, Soon the num'rous lights de - cay, Soon at

cool - ey'd day, Soon the num'rous lights de - cay, Soon at

p *sent.* *cal. colla voce.* *mf*

This system contains the first two staves of music. The vocal parts (soprano and alto) are written in treble clef, and the piano accompaniment is in bass clef. The tempo and dynamics are indicated by the markings above and below the staves.

Calando. *Adagio.*

peep of cool-ey'd day, Soon the num-'rous lights de - cay.

peep of cool-ey'd day, Soon the num-'rous lights de - cay.

Calando. *p* *sent.*

This system contains the next two staves of music. The vocal parts continue with the lyrics, and the piano accompaniment provides harmonic support. The tempo and dynamics are indicated by the markings above and below the staves.

Tempo primo.
deice.

Mer - ri - ly, now mer - ri - ly, mer - ri - ly, now mer - ri - ly,
Mer - ri - ly, now mer - ri - ly, mer - ri - ly, now mer - ri - ly,

The first system of the song features two vocal staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains the melody for the first line of the song. The bottom staff also begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains the melody for the second line of the song. The lyrics are written below the staves.

Tempo primo.

p

The piano accompaniment for the first system is shown on a grand staff. The right hand (treble clef) plays a series of chords and single notes, while the left hand (bass clef) plays a simple bass line. The dynamics are marked with a piano (*p*) symbol.

tem.

Af - ter the dew - y moon they fly, Mer - ri - ly, now
Af - ter the dew - y moon they fly, Mer - ri - ly, now

The second system of the song features two vocal staves. The top staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains the melody for the first line of the second system. The bottom staff also begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains the melody for the second line of the second system. The lyrics are written below the staves.

mf

The piano accompaniment for the second system is shown on a grand staff. The right hand (treble clef) plays a series of chords and single notes, while the left hand (bass clef) plays a simple bass line. The dynamics are marked with a mezzo-forte (*mf*) symbol.

mer - ri - ly, mer - ri - ly, now mer - ri - ly, Af - ter the

mer - ri - ly, mer - ri - ly, now mer - ri - ly, Af - ter the

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one flat (B-flat). The vocal parts have lyrics: "mer - ri - ly, mer - ri - ly, now mer - ri - ly, Af - ter the". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a piano (*p*) dynamic marking.

dew - y moon they fly, Af - ter the dew - y

dew - y moon they fly, Af - ter the dew - y

The second system of the musical score continues with four staves. The vocal parts have lyrics: "dew - y moon they fly, Af - ter the dew - y". The piano accompaniment continues with a piano (*p*) dynamic marking. There are some markings above the staves, including "solos." and "p".

moon they fly, Mer - ri - ly, now mer - ri - ly,
moon they fly, Mer - ri - ly, now mer - ri - ly,

This system contains three staves. The top two staves are vocal parts in treble clef with a key signature of one flat (B-flat). The bottom staff is a piano accompaniment in bass clef. The music is in 4/4 time. The lyrics are written below the vocal staves. The piano part features a melodic line in the right hand and a harmonic line in the left hand, with a forte (f) dynamic marking.

p mer - ri - ly, now mer - ri - ly, *f* Af - ter the dew - y
p mer - ri - ly, now mer - ri - ly, *f* Af - ter the dew - y

This system contains four staves. The top two staves are vocal parts in treble clef. The bottom two staves are a piano accompaniment in bass and treble clefs. The music continues from the first system. The lyrics are written below the vocal staves. The piano part features a melodic line in the right hand and a harmonic line in the left hand, with piano (p) and forte (f) dynamic markings.

THE ERL KING.

Composed by Dr. CALLOTT.

Briskly.
mf

Who is it that rides thro' the for-est so

mf

Who is it that rides thro' the for-est so

mf

mf

fast, Whilst night glooms a - round him, whilst chill roars the

fast, Whilst night glooms a - round him, whilst chill roars the

fast, Whilst night glooms a - round him, whilst chill roars the

blast? The fa - ther, who holds his young son in his

blast? The fa - ther, who holds his young son in his

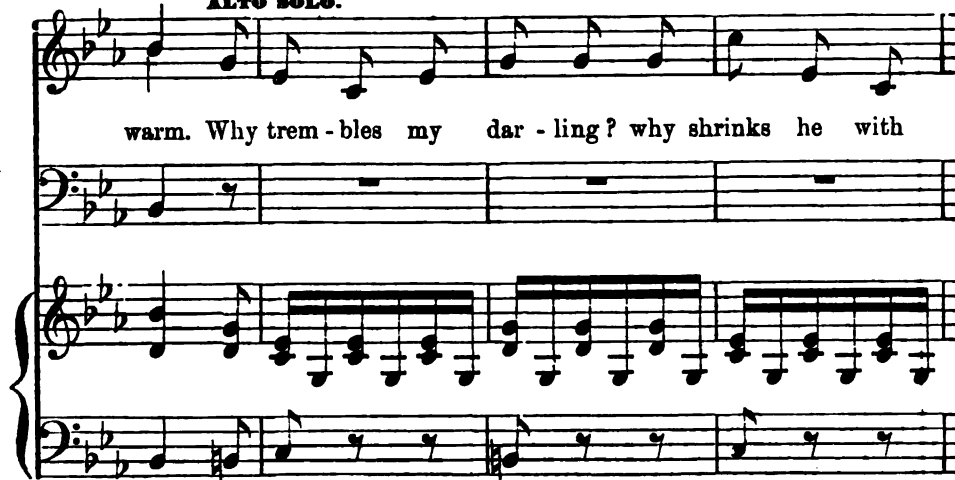
The first system of the musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal lines are in a homophonic setting, with the lyrics "blast? The fa - ther, who holds his young son in his" appearing on both the first and second vocal staves. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

arm, And close in his man - tle has wrapt him up

arm, And close in his man - tle has wrapt him up

The second system of the musical score continues the vocal and piano parts. It also consists of four staves. The vocal lines continue with the lyrics "arm, And close in his man - tle has wrapt him up" on both the first and second staves. The piano accompaniment maintains its rhythmic patterns, with the right hand playing a steady eighth-note accompaniment and the left hand providing harmonic support with a mix of eighth and sixteenth notes.

ALTO SOLO.



warm. Why trem - bles my dar - ling? why shrinks he with

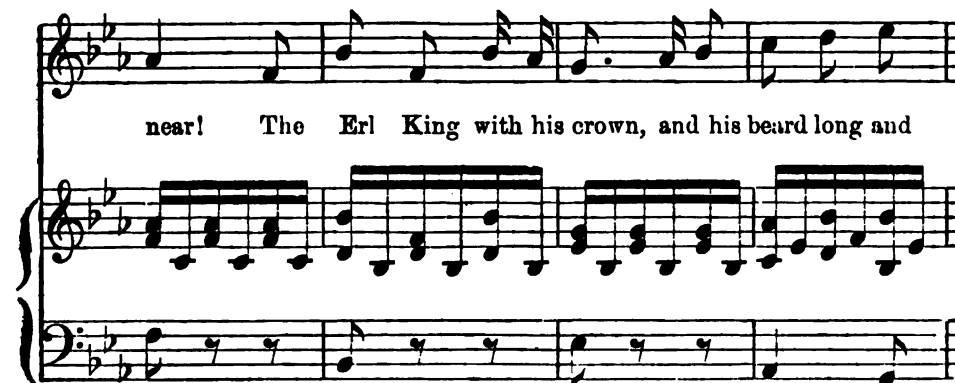
The musical score for the Alto Solo section consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in G major (one sharp) and 4/4 time. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment is written on two staves. The right hand plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4. The left hand plays a series of eighth notes: G3, A3, B3, C4, B3, A3, G3, F#3.

SOPRANO SOLO.



Espress. fear? My fa - ther, my fa - ther, the Erl King is

The musical score for the Soprano Solo section consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in G major (one sharp) and 4/4 time. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment is written on two staves. The right hand plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4. The left hand plays a series of eighth notes: G3, A3, B3, C4, B3, A3, G3, F#3.



near! The Erl King with his crown, and his beard long and

The musical score for the Soprano Solo section consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in G major (one sharp) and 4/4 time. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment is written on two staves. The right hand plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4. The left hand plays a series of eighth notes: G3, A3, B3, C4, B3, A3, G3, F#3.

white. *p* My child, you're de- ceiv'd by the va - pors of

p My child, you're de- ceiv'd by the va - pors of

p

pp

This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in grand staff (treble and bass clefs). The first vocal staff has a melodic line starting on a half note, followed by eighth and quarter notes. The second vocal staff has a similar melodic line. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with eighth and quarter notes in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo).

night, My child, you're de-ceiv'd by the va - pors of night.

night, My child, you're de-ceiv'd by the va - pors of night.

This system contains the second two vocal staves and the piano accompaniment. The vocal staves continue the melody from the first system, ending with a double bar line. The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line in the left hand. The system concludes with a final chord in the piano accompaniment.

BASS SOLO.

banks of yon riv - er, and all are for

SOPRANO SOLO.

Repress.
My fa - ther, my fa - ther, and dost thou not

you.

Repress.

hear, What words the Erl King whispers soft in my

ear? Oh, hush thee, my child, set thy bo - som at

Oh, hush thee, my child, set thy bo - som at

The first system of the musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature is B-flat major (two flats). The vocal parts begin with a *pp* (pianissimo) dynamic. The lyrics are: "ear? Oh, hush thee, my child, set thy bo - som at" and "Oh, hush thee, my child, set thy bo - som at". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

ease; Thou hear'st but the wil - lows when mur - murs the

ease; Thou hear'st but the wil - lows when mur - murs the

The second system of the musical score continues the vocal and piano parts. It also consists of four staves. The key signature remains B-flat major. The vocal parts continue with the lyrics: "ease; Thou hear'st but the wil - lows when mur - murs the" and "ease; Thou hear'st but the wil - lows when mur - murs the". The piano accompaniment continues with its characteristic eighth-note patterns, providing a harmonic foundation for the vocal lines.

breeze, Thou hear'st but the wil - lows when murmurs the breeze.
 breeze, Thou hear'st but the wil - lows when murmurs the breeze.

WHEN SHALL WE THREE MEET AGAIN.

Composed by M. P. KING.

Musette.

When shall we three meet a - gain, In thun-der, light'ning, or in

Musette. p

When, when shall we three meet a - gain, In

When, when shall we three meet a - gain, In thun-der,

rain? When shall we three meet a - gain,

thunder, light'ning, or in rain, or in rain?

light'ning, or in rain, in thunder, light'ning, or in rain?

In thunder, light'ning, in thunder, light'ning, or in rain? When shall

In thun-der, or in rain ?

light'ning,

we three meet a - gain ? When shall

The first system of the musical score. It consists of three staves. The top two staves are for vocal parts, and the bottom staff is for piano accompaniment. The lyrics are: "In thun-der, or in rain ? light'ning, we three meet a - gain ? When shall". The music is in a key with one flat (B-flat) and a 2/4 time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

in thun-der, or in rain ?

light'ning ?

we three meet a - gain ? When shall

The second system of the musical score, continuing the first. It also consists of three staves (two vocal, one piano). The lyrics are: "in thun-der, or in rain ? light'ning ? we three meet a - gain ? When shall". The musical notation continues the themes established in the first system, with the piano accompaniment providing harmonic support for the vocal lines.

When shall we three meet, when shall we three meet a - gain, ..

When shall we three meet a-gain, when shall we three meet a - - gain, ..

we three meet a - gain, when shall we three meet a - - gain, ..

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The music is in 4/4 time. The lyrics are: "When shall we three meet, when shall we three meet a - gain, ..", "When shall we three meet a-gain, when shall we three meet a - - gain, ..", and "we three meet a - gain, when shall we three meet a - - gain, ..". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand.

.... In thunder, lightning, or in rain, in thun -

... In thun-der, lightning, or in rain, in thun

.... In thun-der, lightning, or in rain, in thun - - - -

The second system of the musical score continues the vocal and piano parts. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The music is in 4/4 time. The lyrics are: ".... In thunder, lightning, or in rain, in thun -", "... In thun-der, lightning, or in rain, in thun", and ".... In thun-der, lightning, or in rain, in thun - - - -". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand. The system ends with a piano (pp) dynamic marking.

der, in thun-der, light-ning, or

der, in thun-der, light-ning, or

der, in thun-der, light-ning, or

f *pp*

This musical system features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts have lyrics: "der, in thun-der, light-ning, or". The piano part consists of a right-hand melody with chords and a left-hand accompaniment. Dynamics include *f* (forte) and *pp* (pianissimo).

in rain?

in rain?

in rain? When the hur - - - - -

f

This musical system continues the composition. It includes three vocal staves and a piano accompaniment. The vocal parts have lyrics: "in rain?", "in rain?", and "in rain? When the hur - - - - -". The piano part continues with a right-hand melody and a left-hand accompaniment. A dynamic of *f* (forte) is indicated.

When the bat-tle's lost and won,
When the bat-tle's lost and won,
- - ly - bur - ly's done, When the

This musical system consists of four staves. The first three staves are vocal parts: the top staff is a treble clef with a key signature of one sharp (F#), the second staff is a treble clef with a key signature of one sharp, and the third staff is a bass clef with a key signature of one sharp. The lyrics are written below the vocal staves. The fourth staff is a piano accompaniment, consisting of a grand staff (treble and bass clefs) with a key signature of one sharp. The music is in 4/4 time.

hur - - - - - ly - bur - ly's done,

This musical system consists of four staves. The first two staves are vocal parts: the top staff is a treble clef with a key signature of one sharp, and the second staff is a treble clef with a key signature of one sharp. The lyrics are written below the vocal staves. The third staff is a bass clef with a key signature of one sharp. The fourth staff is a piano accompaniment, consisting of a grand staff (treble and bass clefs) with a key signature of one sharp. The music is in 4/4 time.

When the bat - tle's lost and won,

When the bat - tle's lost and won,

When the hur - ly - bur - ly's done, when the

When the hur - ly - bur - ly's done, when the bat - - tle's

When the hur - ly -

bat - - tle's lost and won, lost and

lost, lost and won, when the
bur-ly's done, when the bat-tle's lost and won, when the bat - tle's
won, lost, lost and won, when the

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the vocal staves. The piano accompaniment features a bass line and a treble line with chords and arpeggiated figures.

bat - tle's lost and won, when the bat - tle's lost and
lost and won, when the bat - tle's lost and
bat - tle's lost and won, when the bat - tle's lost and

The second system of the musical score continues the vocal and piano parts. It follows the same notation and layout as the first system, with vocal staves and piano accompaniment. The lyrics continue across the staves, maintaining the same musical context.

First system of the musical score. It includes a vocal melody, a vocal harmony, and a piano accompaniment. The lyrics are: "won, when the bat - tle's lost, when the bat - tle's won, when the bat - tle's". The piano part features a melody in the right hand and a bass line in the left hand.

won, when the bat - tle's lost, when the bat - tle's

won, when the bat - tle's

won,

Second system of the musical score. It continues the vocal melody, vocal harmony, and piano accompaniment. The lyrics are: "lost and won, when the lost and won, when the bat - tle's when the bat - tle's lost, when the". The piano part continues with a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte).

lost and won, when the

lost and won, when the bat - tle's

when the bat - tle's lost, when the

bat - tle's lost and won, and

lost, lost, ... and won, when the bat - tle's lost and

bat - tle's lost and won, and

The first system of the musical score consists of four staves. The top three staves are for vocal parts (Soprano, Alto, and Bass). The bottom two staves are for piano accompaniment (Right and Left Hand). The lyrics are: "bat - tle's lost and won, and" on the first line, "lost, lost, ... and won, when the bat - tle's lost and" on the second line, and "bat - tle's lost and won, and" on the third line. The piano accompaniment features a steady bass line and a more active right hand with chords and moving lines.

won, and won,

won, when the bat - tle's lost and won, when the

won, and won,

The second system of the musical score continues with four staves. The vocal parts and piano accompaniment follow the same layout as the first system. The lyrics are: "won, and won," on the first line, "won, when the bat - tle's lost and won, when the" on the second line, and "won, and won," on the third line. The piano accompaniment continues with a steady bass line and active right hand. A piano dynamic marking (*p*) is visible in the vocal staves and piano accompaniment.

when the bat - tle's lost and won,

bat - tle's lost, when the bat - tle's lost and won,

when the

f

This system contains the first three staves of the musical score. The first staff is a vocal line in treble clef with lyrics 'when the bat - tle's lost and won,'. The second staff is another vocal line in treble clef with lyrics 'bat - tle's lost, when the bat - tle's lost and won,'. The third staff is a piano accompaniment in bass clef, starting with a whole rest and then moving to a half note. The piano part includes a dynamic marking *f* (forte) at the end of the system.

when the bat - tle's lost and won.

f

when the bat - tle's lost, lost... and won.

bat - tle's lost, when the bat - tle's lost and won.

This system contains the next four staves of the musical score. The first staff is a vocal line in treble clef with lyrics 'when the bat - tle's lost and won.' and a final double bar line. The second staff is another vocal line in treble clef with lyrics 'when the bat - tle's lost, lost... and won.' and a final double bar line. The third staff is a piano accompaniment in bass clef with lyrics 'bat - tle's lost, when the bat - tle's lost and won.' and a final double bar line. The piano part includes a dynamic marking *f* (forte) at the beginning of the system.

FAR AWAY THE CAMP FIRES BURN.

MERCADANTE.

mf

1. Far a - way the camp fires burn ;
2. Onward, broth-ers, for the right ;

mf

1. Far a - way the camp fires burn ;
2. Onward, broth-ers, for the right ;

mf *Ped.*

We can see their rud-dy light,
Bless-ings on you as you go;

From the dis - tant
Pan-o - plied for

We can see their rud-dy light,
Bless-ings on you as you go;

From the dis - tant
Pan-o - plied for

** Ped.* *Ped.*

hill-tops flash, Bright'ning up the brow of night.
 freedom's fight, Naught but bless - - ing shall you know.

hill-tops flash, Bright'ning up the brow of night.
 freedom's fight, Naught but bless - - ing shall you know.

The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with chords and a rising sequence of chords marked with an asterisk and 'Ped.'.

There our brave boys watch and wait, While at home both night and
 From our al - tars prayers a - rise; From our homes shall songs as -

There our brave boys watch and wait, While at home both night and
 From our al - tars prayers a - rise; From our homes shall songs as -

The piano accompaniment continues with a similar texture, featuring a right-hand melody and a left-hand bass line with chords and a rising sequence marked with an asterisk and 'Ped.'.

day,
cend: Mem'ries sweet we treasure up, . .
 He who rul - eth in the skies,

day,
cend: Mem'ries sweet we treasure up, . .
 He who rul - eth in the skies,

Ped.

ad lib. *tempe.*

Of the ab - sent far a - way: There our brave boys
Shall your ev - 'ry step de - fend: From our al - tars

Of the ab - sent far a - way: There our brave boys
Shall your ev - 'ry step de - fend: From our al - tars

Ped. *ad lib.* *tempe.*

watch and wait,
prayers a-rise;

While at home, both night and day,
From our homes shall songs as - cend;

watch and wait,
prayers a-rise;

While at home, both night and day,
From our homes shall songs as - cend;

The first system of the musical score consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment. The key signature is D major (two sharps). The piano part features a steady accompaniment with chords and moving lines in both hands.

Mem'ries sweet we treasure up, Of the ab - sent far a -
He who rul - eth in the skies, Shall your ev'ry step de -

Mem'ries sweet we treasure up, Of the ab - sent far a -
He who rul - eth in the skies, Shall your ev'ry step de -

The second system continues the musical score with four staves. It includes the same vocal and piano parts as the first system. The lyrics are repeated for both vocal parts. The piano accompaniment continues with similar harmonic support, including some dynamic markings like 'Ped.' (pedal) and 'F' (forte).

way. fend. Thus, while they afar for freedom fight, Our

way. fend. Thus, while they afar for freedom fight, Our

Sva.

spir - its yet shall ev - er yearn For that hap - py

spir - its yet shall ev - er yearn For that hap - py

less.

day, when they shall all vic - to - ri - ous re -

day, when they shall all vic - to - ri - ous re -

The piano accompaniment consists of a right hand with flowing sixteenth-note patterns and a left hand with sustained chords. A wavy line above the right hand indicates a *Sva.* (Sustained) effect, and a *leg.* (legato) marking is present.

turn. O, hast - - en, hap - py day! O,

turn. O, hast - - en, hap - py day! O,

The piano accompaniment continues with a right hand featuring sixteenth-note runs and a left hand with chords. A wavy line above the right hand indicates a *Sva.* (Sustained) effect. The left hand includes dynamic markings: *f* (forte), *Pod.* (Pedal), and ** Pod.* (Pedal).

hast - - - en, fair-est day! O, hasten, hap-py

hast - - - en, fair-est day! O, hasten, hap-py

Syn.

Pod.

The image shows a musical score for the song "The Day After Tomorrow". It includes vocal parts for a male voice (Soprano) and a female voice (Alto), and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts have lyrics: "day!". The piano accompaniment features a wavy line indicating a tremolo effect on the first staff, and the word "less." is written above the second staff. The score is written on five staves: two for the vocal parts and three for the piano accompaniment.

FIVE TIMES BY THE TAPER'S LIGHT.

Composed by STEPHEN STORACE.

The musical score is written for four staves. The first two staves are for vocal parts, and the last two are for piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The score begins with a rest for the vocal parts. The piano accompaniment starts with a *fp* (fortissimo piano) dynamic. The vocal parts enter with the lyrics "Five times by the taper's light 'The". The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The vocal parts then sing "hour - glass I have turn'd to - night, Five". The piano accompaniment continues with the same rhythmic pattern. The vocal parts end with a final note on "Five".

BASS SOLO.

Five times by the taper's light 'The

fp

Five

Five

hour - glass I have turn'd to - night, Five

times by the taper's light The hour - glass we have turn'd to -

times by the taper's light The hour - glass we have turn'd to -

times by the taper's light The hour - glass we have turn'd to

The musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is one sharp (F#). The vocal parts sing the lyrics: "times by the taper's light The hour - glass we have turn'd to -". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

night! Where's father?

night!

night! He's gone out to roam ;

The musical score continues with three vocal staves and piano accompaniment. The lyrics are: "night! Where's father?", "night!", and "night! He's gone out to roam ;". The piano accompaniment includes dynamic markings: *fp* (fortissimo piano) and *f* (fortissimo). The right hand of the piano part features a series of chords and eighth notes, while the left hand plays a steady eighth-note pattern.

First system of the musical score. It includes two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The vocal lines are mostly rests, while the piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The lyrics "If he have luck, He'll bring a buck Up - on his lust - y shoul-ders" are written below the vocal staves.

If he have luck, He'll bring a buck Up - on his lust - y shoul-ders

Second system of the musical score. It includes two vocal staves and a piano accompaniment. The vocal staves have lyrics "Home! Home! he comes not" and "home." with dynamic markings like *p* (piano) and *mf* (mezzo-forte). The piano accompaniment continues with a rhythmic pattern. The key signature remains one sharp (F#).

Home! Home! he comes not

Home! Home! he comes not

home.

home. Hark! Hark! from the

home. Hark! Hark! from the

Hark! Hark!

wood-land vale be - low, from the woodland vale be -

wood-land vale be - low, from the

from the

pp

low, The dis - tant clock sounds dull, sounds
woodland vale be - low, The dis - tant clock sounds
woodland vale be - low, The dis - tant clock sounds

dull, sounds dull and slow.
dull, sounds dull and slow.
dull, sounds dull and slow.
rall.

This musical score is for a piece titled "Bome!". It is arranged for three vocal parts (Soprano, Alto, and Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each containing three vocal staves and a grand staff for the piano.

First System:

- Vocal Parts:** Each part begins with a *mf* (mezzo-forte) dynamic and an accent (>) on the first note. The lyrics "Bome!" are written below the first and third measures of each part. The second measure of each part contains a rest, and the fourth measure contains a *p* (piano) dynamic.
- Piano Accompaniment:** The right hand features a rhythmic pattern of eighth notes and sixteenth notes. The left hand plays a simple bass line with a *p* dynamic.

Second System:

- Vocal Parts:** Similar to the first system, but the lyrics "Bome!" are only present under the first measure of each part. The second measure contains a rest, and the fourth measure contains a *pp* (pianissimo) dynamic. The first measure of each part is marked *dim.* (diminuendo).
- Piano Accompaniment:** The right hand continues with the rhythmic pattern. The left hand features a *pp* dynamic and includes a section marked *Morendo.* (morendo) in the final measure.

YE SHEPHERDS, TELL ME.

Composed by J. MAZZINGHI.

Larghetto Grazioso con moto.

The piano introduction is in D major (two sharps) and 4/4 time. It consists of three staves. The right hand has a single whole note on D4. The left hand plays a rhythmic pattern of eighth and sixteenth notes, starting with a 'dolce.' marking. The piece concludes with another 'dolce.' marking.

Soprano Solo.

The vocal entry begins with a 'Soprano Solo.' marking. The vocal line starts on D5 and moves to E5. The piano accompaniment features a 'dim.' (diminuendo) marking. The lyrics 'Ye shep - herds,' are written under the vocal line.

The vocal line continues with the lyrics 'tell . . . me, tell me, have you seen,'. The piano accompaniment provides a steady eighth-note accompaniment in the right hand and a simpler bass line in the left hand.

have you seen My Flo - ra pass this

The first system of the musical score is in D major (two sharps). The vocal line begins with a half note D4, followed by a quarter note E4, a quarter note F#4, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C#5. The piano accompaniment consists of a right hand with eighth-note chords and a left hand with single notes.

way? In shape and feature

dolce.

The second system continues the melody. The vocal line has a half note D4, a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C#5. The piano accompaniment continues with eighth-note chords. A *dolce.* marking is present under the piano accompaniment.

beau - - - ty's Queen, In

The third system concludes the phrase. The vocal line has a half note D4, a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, and a half note C#5. The piano accompaniment continues with eighth-note chords.

pas - to - ral, in pas - to - ral ar - ray.

The first system of music is in D major (two sharps). It features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a half note 'pas', followed by a quarter note 'to', a half note 'ral', and then a quarter rest. This is followed by a half note 'in', a quarter note 'pas', a half note 'to', a quarter note 'ral', and a half note 'ar' with a quarter rest. The piano accompaniment consists of a right hand playing a series of eighth notes and a left hand playing a series of quarter notes.

CHORUS.

Shepherds, tell me, tell me, tell me. have you seen,

Shepherds, tell me, tell me, tell me, have you seen,

Shepherds, tell me, tell me, tell me, have you seen,

fp

The second system of music is in D major (two sharps). It features a chorus with three vocal parts and a piano accompaniment. The vocal parts are arranged in three staves, each with a different melody. The piano accompaniment is in the lower staves, with a right hand playing a series of eighth notes and a left hand playing a series of quarter notes. The system is marked with a forte piano (*fp*) dynamic.

Musical score for the song "Have You Seen My Flo-ra". The score is written for four parts: Soprano, Alto, Tenor, and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The lyrics are: "have you seen my Flo-ra pass this tell me, have you seen my Flo-ra pass this". The score includes various musical notations such as notes, rests, and dynamic markings like "dol." (dolce) and "dim." (diminuendo).

The image shows a page of a musical score for a song titled "The Shepherd's Song". The score is written for four parts: two vocal parts (Soprano and Alto) and two piano parts (Right Hand and Left Hand). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "way? have you seen, tell me, shep-herds, have you way? shep - - herds, tell me, have you way? have you seen, tell me, shep-herds, have you". The piano accompaniment features a repeating eighth-note pattern in the right hand and a simpler bass line in the left hand. The word "dol." (ad libitum) is written above the piano part in the third measure.

way? have you seen, tell me, shep-herds, have you

way? shep - - herds, tell me, have you

way? have you seen, tell me, shep-herds, have you

dol.

seen, tell me, have you seen my Flo - ra pass this

seen, tell me, have you seen my Flo - ra pass this

p *fp* *del.* *Lento.*

Detailed description: This system contains the first two staves of a musical score. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a half rest, followed by a quarter note G4, and then a series of eighth and sixteenth notes. The lyrics "seen, tell me, have you seen my Flo - ra pass this" are written below the staff. The bottom staff is a piano accompaniment in bass clef, starting with a half rest and then playing a series of eighth and sixteenth notes. Dynamics include *p* (piano), *fp* (fortissimo piano), *del.* (deliberate), and *Lento.* (slow).

way?

way?

p *dim.* *rall.*

Detailed description: This system contains the next two staves of the musical score. The top staff is a vocal line in treble clef, continuing the melody from the first system. The lyrics "way?" are written below the staff. The bottom staff is a piano accompaniment in bass clef, continuing the accompaniment. Dynamics include *p* (piano), *dim.* (diminuendo), and *rall.* (rallentando).

ALTO SOLO.

A wreath a - round her head, a - round her head she

wore,— Car - na - - - - tion, li - - - ly,

li - - - - ly, rose, And in her

hand a crook she bore, And

The first system of the musical score is in D major (two sharps). The vocal line (treble clef) contains the lyrics "hand a crook she bore, And". The piano accompaniment (grand staff) features a continuous eighth-note pattern in the right hand and a simple bass line in the left hand.

sweets her breath . . com - pose

Repeat Chorus.

The second system continues the musical score. The vocal line has the lyrics "sweets her breath . . com - pose". The piano accompaniment continues with the same rhythmic pattern. The system concludes with a repeat sign and the instruction "Repeat Chorus."

BASS SOLO.

The beau - teous, the beau - teous wreath that decks, that decks her

The third system begins with a "BASS SOLO." section in the bass line (bass clef). The lyrics "The beau - teous, the beau - teous wreath that decks, that decks her" are written below the vocal line. The piano accompaniment (grand staff) includes a piano (*p*) dynamic marking in the right hand.

head Forms her de-scrip - tion,

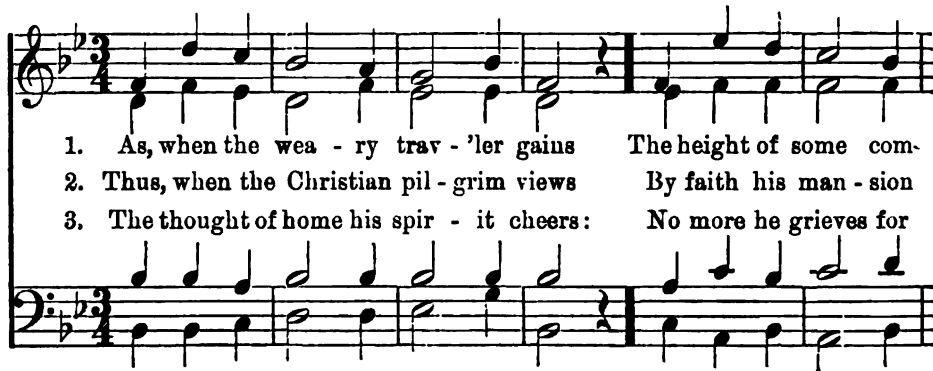
her de-scrip-tion true. Hands li-ly-

white, Lips crim - son - red, And

cheeks of ro - - sy, ro - - sy hue. *Repeat Chorus.*

Sva. *Sva.* *Sva.* *Sva.* *Sva.* *Sva.*

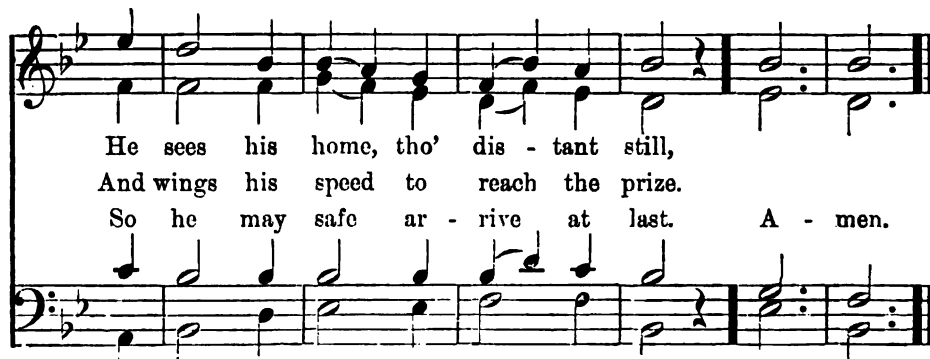
AS, WHEN THE WEARY TRAVELLER GAINS. L. M.



1. As, when the wea - ry trav - 'ler gains The height of some com-
 2. Thus, when the Christian pil - grim views By faith his man - sion
 3. The thought of home his spir - it cheers: No more he grieves for

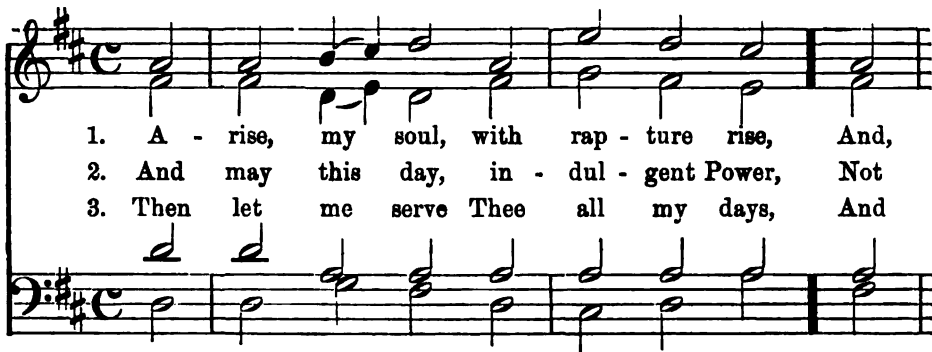


mand - ing hill, His heart re - vives, if o'er the plains
 in the skies, The sight his faint - ing strength re - news,
 trou - bles past; Nor a - ny fu - ture tri - als fears,

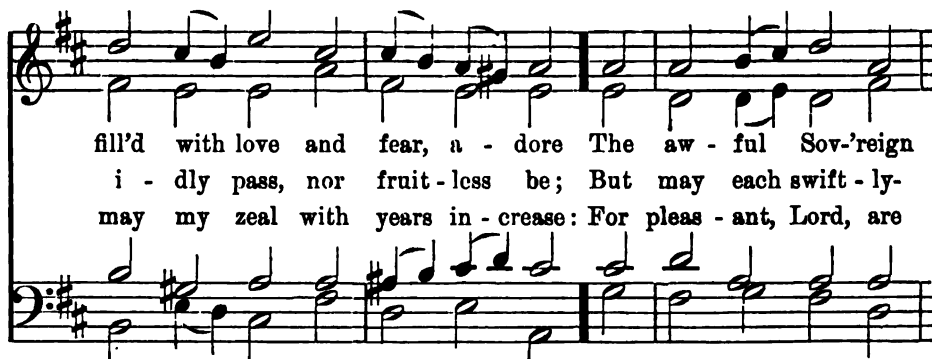


He sees his home, tho' dis - tant still,
 And wings his speed to reach the prize.
 So he may safe ar - rive at last. A - men.

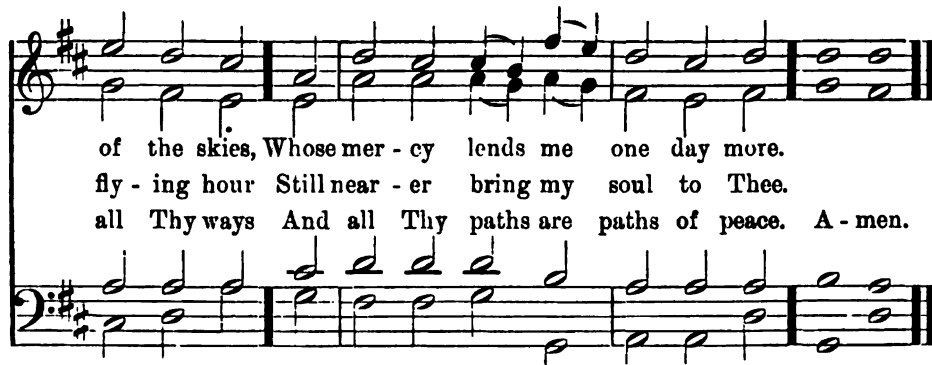
ARISE, MY SOUL. L. M.



1. A - rise, my soul, with rap - ture rise, And,
2. And may this day, in - dul - gent Power, Not
3. Then let me serve Thee all my days, And



fill'd with love and fear, a - dore The aw - ful Sov'-reign
i - dly pass, nor fruit - less be; But may each swift - ly
may my zeal with years in - crease: For pleas - ant, Lord, are

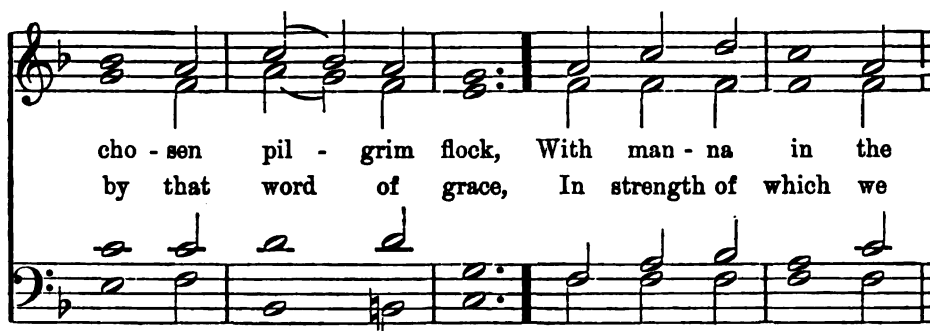


of the skies, Whose mer - cy lends me one day more.
fly - ing hour Still near - er bring my soul to Thee.
all Thy ways And all Thy paths are paths of peace. A - men.

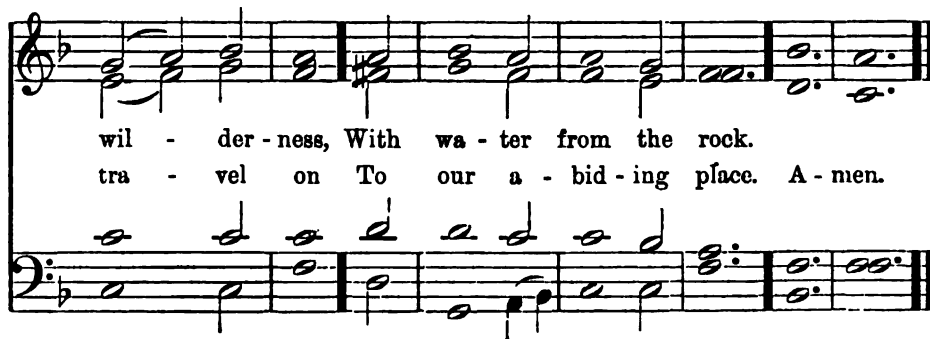
SHEPHERD OF SOULS. C. M.



1. Shep - herd of souls, re - fresh and bless Thy
2. We would not live by bread a - lone, But



cho - sen pil - grim flock, With man - na in the
by that word of grace, In strength of which we

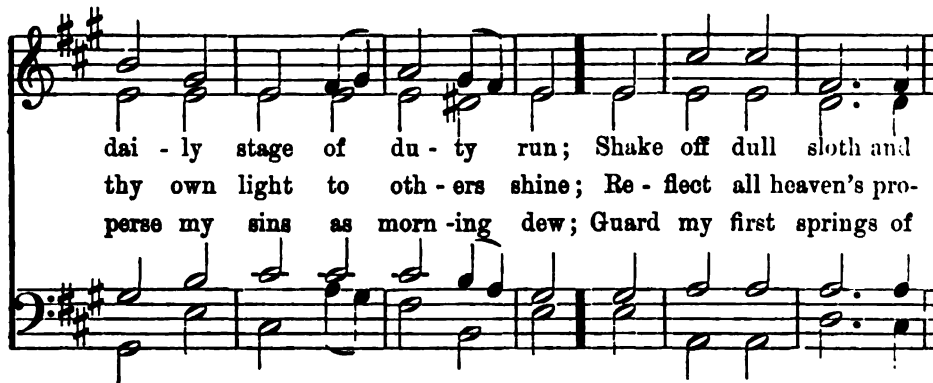


wil - der - ness, With wa - ter from the rock.
tra - vel on To our a - bid - ing place. A - men.

AWAKE, MY SOUL, AND WITH THE SUN. L. M.



1. A - wake, my soul, and with the sun Thy
 2. By in - flu - ence of light di - vine, Let
 3. Lord, I my vows to Thee re - new; Dis-

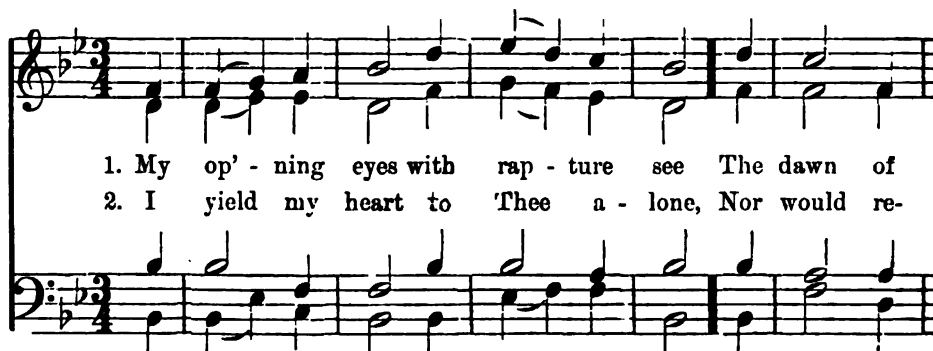


dai - ly stage of du - ty run; Shake off dull sloth and
 thy own light to oth - ers shine; Re - flect all heaven's pro-
 perse my sins as morn - ing dew; Guard my first springs of

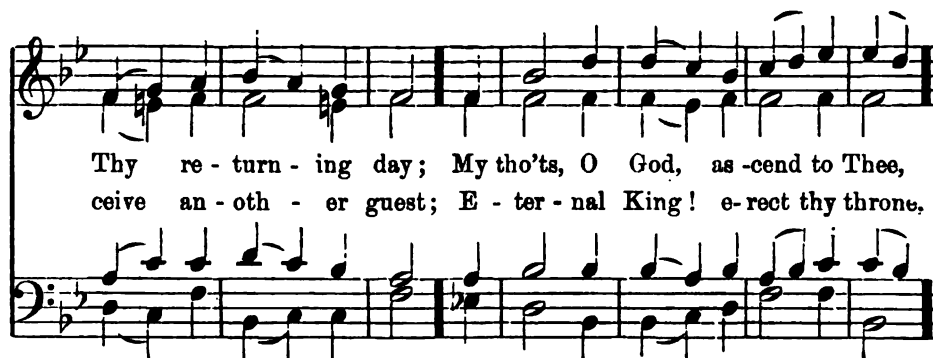


joy - ful rise To pay thy morning sac - ri - fice.
 pi - tious rays In ar - dent love and cheer - ful praise.
 thought and will, And with Thy - self my spir - it fill.

MY OPENING EYES WITH RAPTURE SEE. L. M.



1. My op' - ning eyes with rap - ture see The dawn of
2. I yield my heart to Thee a - lone, Nor would re-



Thy re - turn - ing day; My tho'ts, O God, as - cend to Thee,
ceive an - oth - er guest; E - ter - nal King! e - rect thy throne,

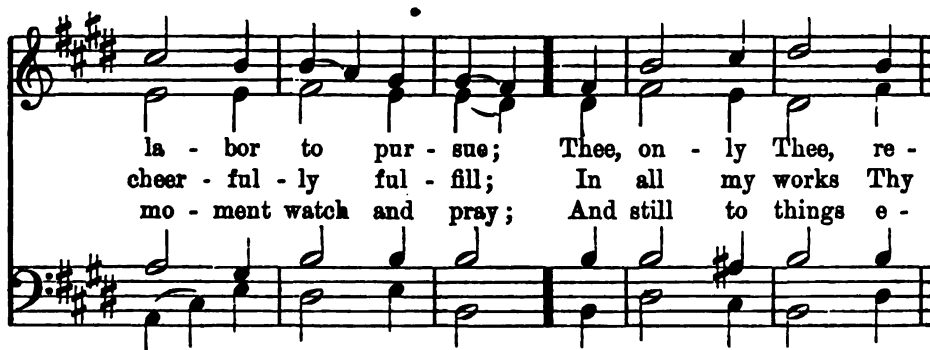


While thus my ear - ly vows I pay.
And reign sole mon - arch in my breast. A - men.

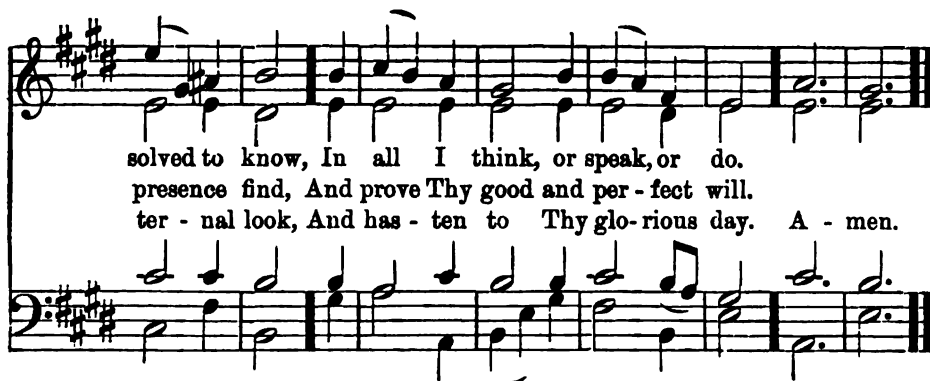
FORTH IN THY NAME, O LORD, I GO. L. M.



1. Forth in Thy name, O Lord, I go, My dai - ly
 2. The task Thy wis - dom hath as-signed, O, let me
 3. Give me to bear Thy ea - sy yoke, And ev' - ry



la - bor to pur - sue; Thee, on - ly Thee, re -
 cheer - ful - ly ful - fill; In all my works Thy
 mo - ment watch and pray; And still to things e -



solved to know, In all I think, or speak, or do.
 presence find, And prove Thy good and per - feet will.
 ter - nal look, And has - ten to Thy glo - rious day. A - men.

LIFT UP YOUR HEADS. C. M.

1. Lift up your heads, e - ter - nal gates, Un -
 2. Who is the King of glo - ry? who? The
 3. Who is the King of glo - ry? who? The

fold, to en - ter - tain The King of glo - ry;
 Lord, for strength re - nowned; In bat - tle migh - ty;
 Lord of hosts re - nowned; Of glo - ry He a -

see! He comes, With His ce - les - tial train.
 o'er His foes E - ter - nal Vic - tor crown'd.
 lone is King, Who is with glo - ry crown'd. A - men.

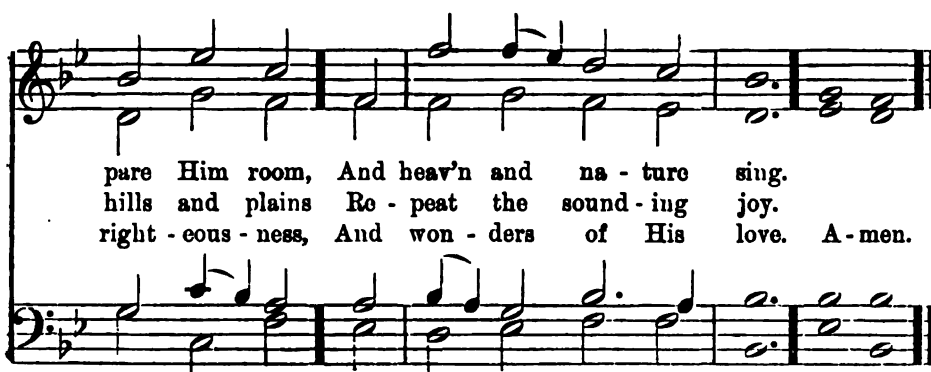
JOY TO THE WORLD. C. M.



1. Joy to the world! the Lord is come; Let
 2. Joy to the world! the Sav - iour reigns; Let
 3. He rules the world with truth and grace, And



earth re - ceive her King; Let ev - 'ry heart pre-
 men their songs em - ploy; While fields and floods, rocks,
 makes the na - tions prove The glo - ries of His

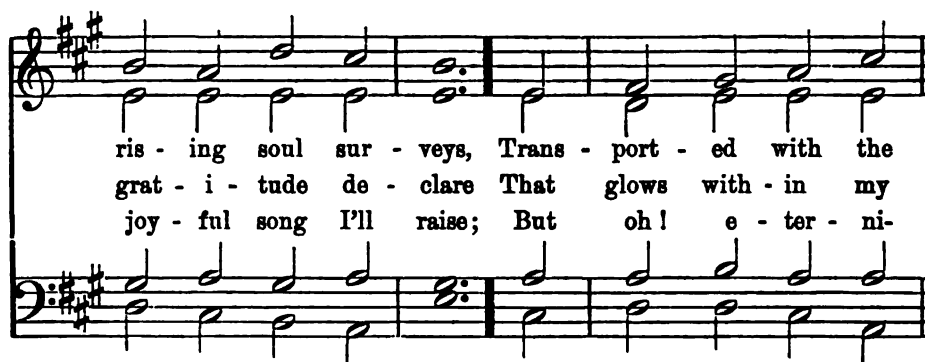


pare Him room, And heav'n and na - ture sing.
 hills and plains Re - peat the sound - ing joy.
 right - eous - ness, And won - ders of His love. A - men.

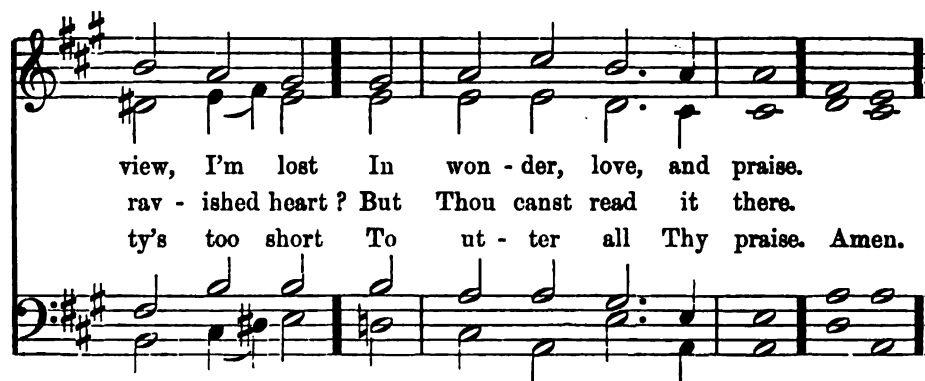
WHEN ALL THY MERCIES. C. M.



1. When all Thy mer - cies, O my God, My
2. O how shall words with e - qual warmth The
3. Through all e - ter - ni - ty, to Thee A



ris - ing soul sur - veys, Trans - port - ed with the
grat - i - tude de - clare That glows with - in my
joy - ful song I'll raise; But oh! e - ter - ni -



view, I'm lost In won - der, love, and praise.
rav - ished heart? But Thou canst read it there.
ty's too short To ut - ter all Thy praise. Amen.

LORD, FOR EVER AT THY SIDE. 7s.



1. Lord, for - ev - er at Thy side Let my place and
 2. Meek - ly may my soul re - ceive All Thy spir - it
 3. Hum - ble as a lit - tle child, Wean - ed from the

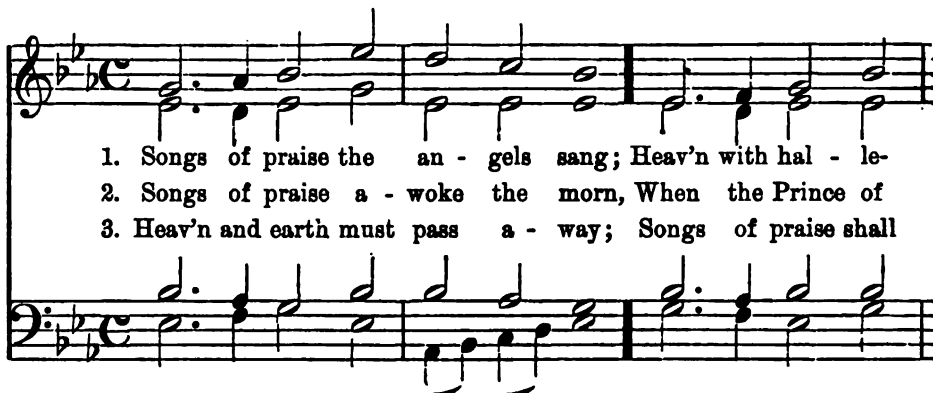


por - tion be; Strip me of the robes of pride,
 hath re - vealed; Thou hast spok - en — I be - lieve,
 moth - er's breast, By no sub - tle - ties be - guiled,



Clothe me with hu - mil - i - ty.
 Though the O - ra - cle be sealed.
 On Thy faith - ful word I rest. A - men.

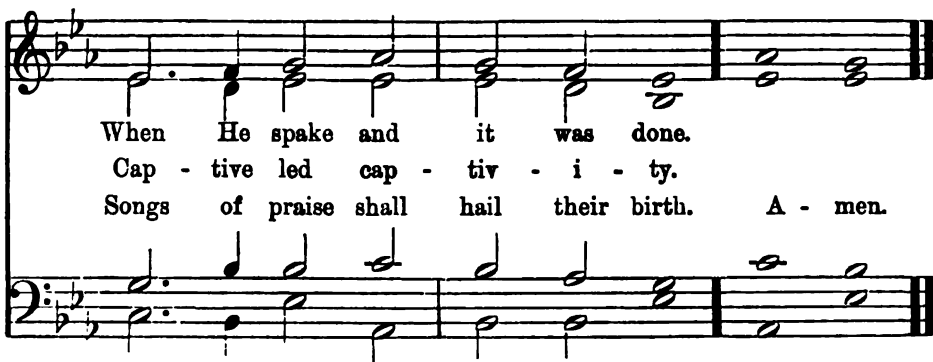
SONGS OF PRAISE THE ANGELS SANG. 7a.



1. Songs of praise the an - gels sang; Heav'n with hal - le-
2. Songs of praise a - woke the morn, When the Prince of
3. Heav'n and earth must pass a - way; Songs of praise shall



lu - jahs rang, . When Je - ho - vah's work be - gun,
Peace was born; Songs of praise a - rose when He
crown that day; God will make new heav'ns and earth;



When He spake and it was done.
Cap - tive led cap - tiv - i - ty.
Songs of praise shall hail their birth. A - men.

CHILDREN OF THE HEAVENLY KING. 7s.

1. Chil - dren of the heav'n - ly King, As ye jour - ney,
2. We are trav - 'ling home to God, In the way the
3. Lord, o - be - dient - ly we go, Glad - ly leav - ing

The first system of music features a treble and bass staff in G major (one sharp) and common time. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the treble staff.

sweet - ly sing; Sing your Sav - iour's wor - thy praise,
fa - thers trod; They are hap - py now, and we
all be - low; On - ly Thou our lead - er be,

The second system continues the melody and accompaniment. The lyrics are written below the treble staff.

Glo - rious in His works and ways.
Soon their hap - pi - ness shall see.
And we still will fol - low Thee. A - men.

The third system concludes the piece with a final cadence. The lyrics are written below the treble staff.

PRAISE TO GOD. Six 7s.

1. { Praise to God, im - mor - tal praise, For the love that
Boun - teous source of ev - 'ry joy, Let thy praise our

2. { All the bless - ings of the fields, All the stores the
Flocks that whit - en all the plain, Yel - low sheaves of

3. { Peace, pros - per - i - ty and health, Pri - vate bliss and
Knowl - edge, with its glad'ning streams, Pure re - lig - ion's

{ crowns our days; }
{ tongues em - ploy; } All to Thee, our God, we owe,
{ gar - den yields, }
{ rip - ened grain; } Lord, for these our souls shall raise
{ pub - lic wealth, }
{ ho - lier beams; } Lord, for these our souls shall raise

Source whence all our bless - ings flow.
Grate - ful vows and sol - emn praise.
Grate - ful vows and sol - emn praise. A - men.

JOY FILLS THE DWELLING OF THE JUST. C. M.

1. Joy fills the dwell - ing of the just, Whom
 2. Then o - pen wide the tem - ple gates, To
 3. That which the build - ers once re - fus'd, Is

God has saved from harm; For won - drous things are
 which the just re - pair, That I may en - ter
 now the Cor - ner - stone: This is the won - drous

brought to pass By His Al - migh - ty arm.
 in, and praise My great De - liv - 'rer there.
 work of God, The work of God a - lone. A - men.

FATHER, WHATE'ER OF EARTHLY BLISS. C. M.

1. Fa - ther, what - e'er of earth - ly bliss Thy
 2. Give me a calm and thank - ful heart, From
 3. Let the sweet hope that Thou art mine, My

sov - 'reign will de - nies, Ac - cept - ed at Thy
 ev - 'ry mur - mur free; The bless - ings of Thy
 path of life at - tend: Thy pres - ence thro' my

throne of grace, Let this pe - ti tion rise:
 grace im - part, And let me live to Thee.
 jour - ney shine, And crown my jour - ney's end. A - men.

THY WAY, NOT MINE, O LORD. 6s.

1. Thy way, not mine, O Lord, How-ev - er dark it be!
 2. I dare not choose my lot; I would not, if I might;
 3. Not mine, not mine the choice, In things or great or small;

The musical score is written for voice and piano. It features a treble and bass staff with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is primarily in the treble staff, with piano accompaniment in the bass staff. The lyrics are printed below the treble staff.

Lead me by thine own hand, Choose out the path for me.
 Choose Thou for me, my God; So shall I walk a - right.
 Be Thou my guide, my strength, My wisdom, and my all. A - men.

This section continues the musical score with the same notation as the first section. The lyrics are printed below the treble staff.

NOW THANK WE ALL OUR GOD. P. M.

1 { Now thank we all our God, With hearts and hands and voi - ces,
 Who wond'rous things hath done, In whom His world re-joic - es;
 2 { O may this bounteous God Thro' all our life be near us,
 With ev - er - joy-ful hearts, And blessed peace to cheer us;

The musical score is written for voice and piano. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily in the treble staff, with piano accompaniment in the bass staff. The lyrics are printed below the treble staff.

Who from our mother's arms Hath bless'd us on our way
And keep us in His grace, And guide us when per-plex'd,

With countless gifts of love, And still is ours to-day.
And free us from all ills In this world and the next. A-men.

SPIRIT OF MERCY, TRUTH, AND LOVE. L. M.

1. Spir - it of mer - cy, truth and love, O shed Thine
2. In ev - 'ry clime, by ev - 'ry tongue, Be God's sur-

influence from a - bove; And still from age to age con - vey
passing glo - ry sung; Let all the list - 'ning earth be taught

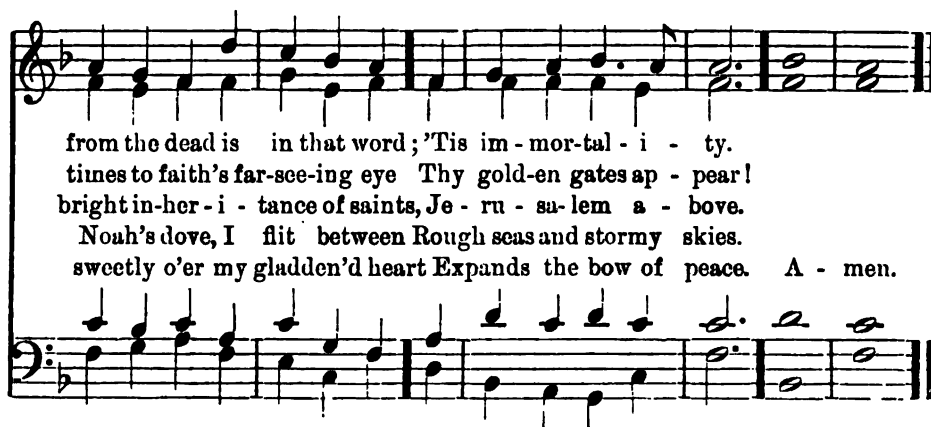


The won - ders of Thy sa - cred day.
The won - ders by our Sav - iour wrought. A - men.

FOR EVER WITH THE LORD. S. M.

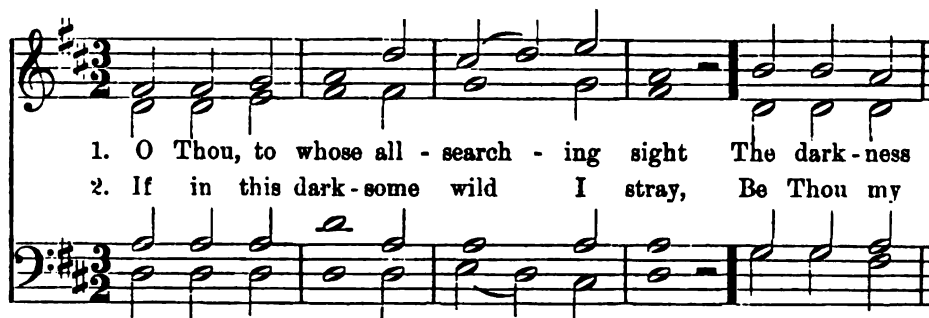


1. For ev - er with the Lord! A - men, so let it be! Life
2. My Father's home on high, Home of my soul, how near, At
3. Ah, then my spir - it faints To reach the land I love, The
4. Yet clouds will in - ter - vene, And all my pros - pect flies; Like
5. A - non the clouds de - part, The winds and wa - ters cease, And



from the dead is in that word; 'Tis im - mor - tal - i - ty.
times to faith's far-see-ing eye Thy gold-en gates ap - pear!
bright in-her-i - tance of saints, Je - ru - sa - lem a - bove.
Noah's dove, I flit between Rough seas and stormy skies.
sweetly o'er my gladden'd heart Expands the bow of peace. A - men.

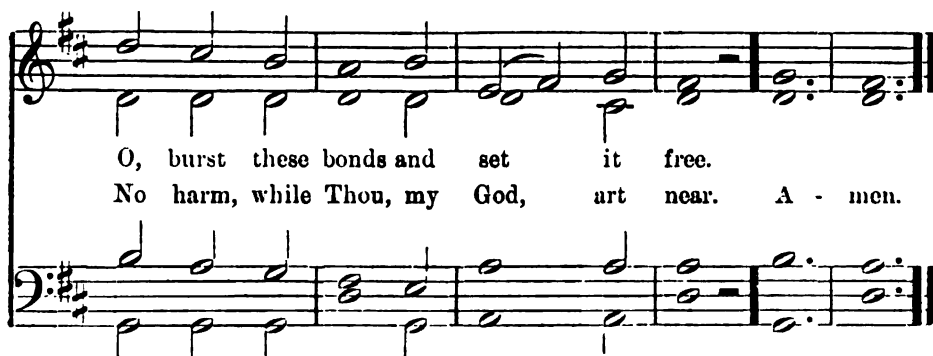
O THOU, TO WHOSE ALL-SEARCHING SIGHT. L. M.



1. O Thou, to whose all - search - ing sight The dark - ness
2. If in this dark - some wild I stray, Be Thou my

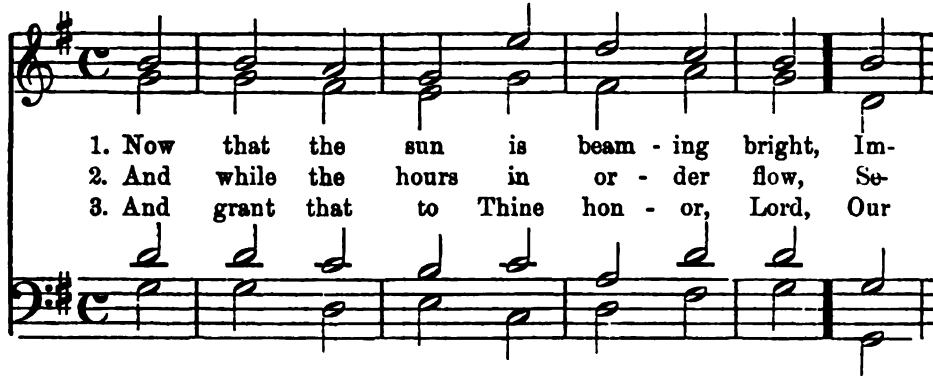


shineth as the light, Search, prove my heart; it pants for Thee;
light, be Thou my way; No foes, no vi - o - lence I fear,



O, burst these bonds and set it free.
No harm, while Thou, my God, art near. A - men.

MORNING HYMN. C. M.



1. Now that the sun is beam - ing bright, Im-
 2. And while the hours in or - der flow, Se-
 3. And grant that to Thine hon - or, Lord, Our

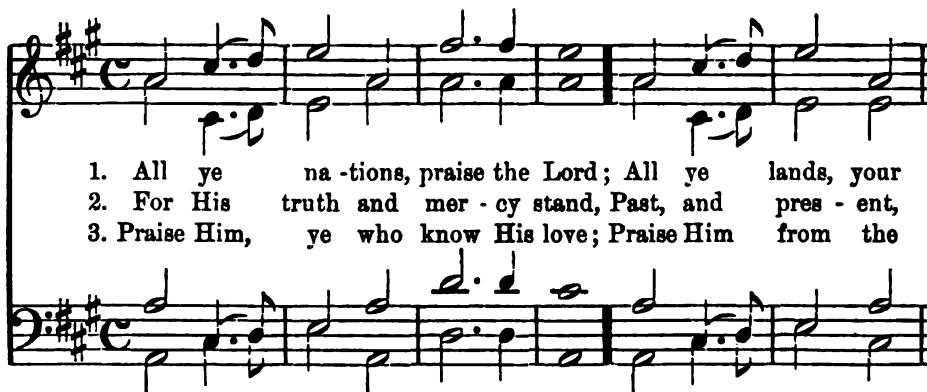


plore we, bend - ing low, That He, the un - cre-
 cure - ly keep, O God, Our hearts, be - leag - uered
 dai - ly toil may tend; That we be - gin it

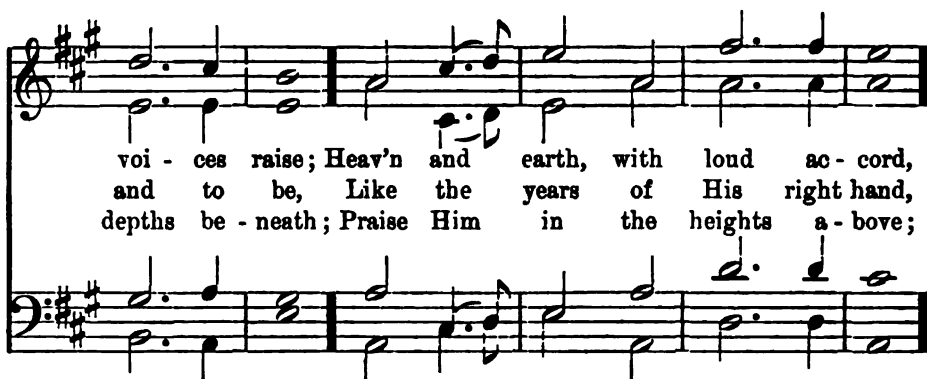


a - ted Light, May guide us as we go.
 by the foe That tempts our ev - 'ry road.
 at Thy word, And in Thy fa - vor end. A - men.

ALL YE NATIONS, PRAISE THE LORD. 7s.



1. All ye na-tions, praise the Lord; All ye lands, your
2. For His truth and mer-cy stand, Past, and pres-ent,
3. Praise Him, ye who know His love; Praise Him from the



voi-ces raise; Heav'n and earth, with loud ac-cord,
and to be, Like the years of His right hand,
depths be-neath; Praise Him in the heights a-bove;

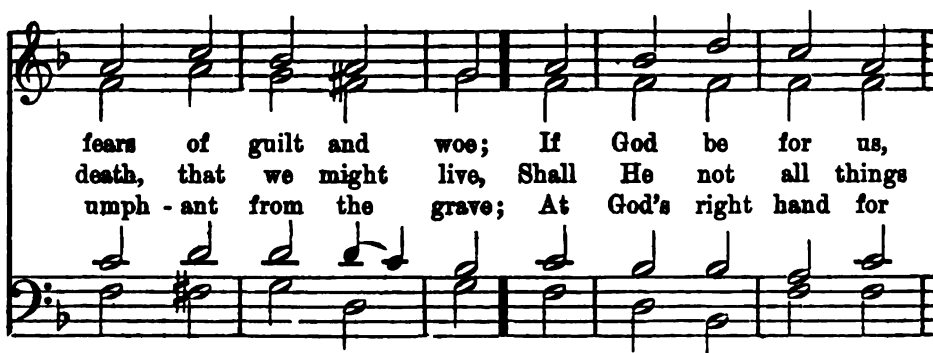


Praise the Lord, for-ev-er praise.
Like His own e-ter-ni-ty.
Praise your Ma-ker, all that breathe. A-men.

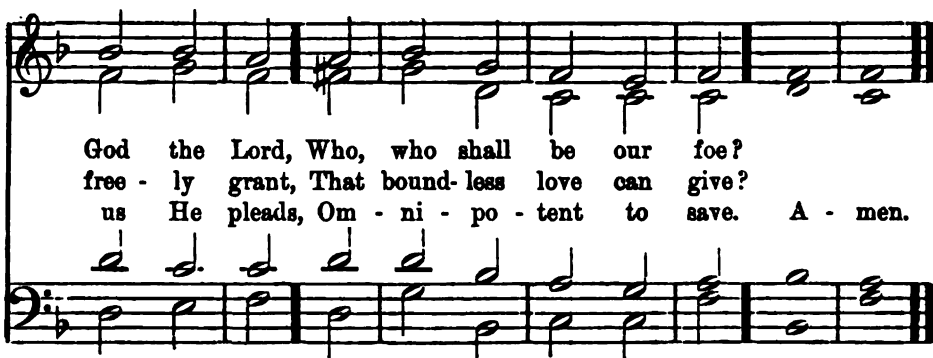
O LET TRIUMPHANT FAITH DISPEL. C. M.



1. O let tri - umph - ant faith dis - pel The
2. He who His on - ly Son gave up To
3. And He who died hath ris'n a - gain, Tri-



fears of guilt and woe; If God be for us,
death, that we might live, Shall He not all things
umph - ant from the grave; At God's right hand for



God the Lord, Who, who shall be our foe?
free - ly grant, That bound - less love can give?
us He pleads, Om - ni - po - tent to save. A - men.

AS SHADOWS CAST. C. M.

1. As shad - ows cast by cloud and sun Flit
 2. And while the years, an end - less host, Come
 3. Yet doth the Star of Beth - lehem shed A
 4. O Fa - ther! may that ho - ly star Grow

in the sum - mer grass, So in Thy sight, Al -
 press - ing swift - ly on, The bright - est names that
 lus - tre pure and sweet; And still it leads, as
 ev - 'ry year more bright, And send its glo - rious

might - y One, Earth's gen - e - ra - tions pass.
 earth can boast, Just glis - ten and are gone.
 once it led, To the Mes - si - ah's feet.
 beams a - far To fill the world with light. A - men.

HOLY, HOLY, HOLY! LORD GOD ALMIGHTY! P. M.

1. Ho - ly, ho - ly, ho - ly! Lord God Al - mighty!
2. Ho - ly, ho - ly, ho - ly! All the saints a - dore Thee.

Ear - ly in the morn - ing Our song shall rise to Thee:
Cast - ing down their gold - en crowns A - round the glas - sy sea;

Ho - ly, ho - ly, ho - ly! mer - ci - ful and mighty!
On - ly Thou art ho - ly; there is none be - side Thee,

Which wast, and art, and ev - er - more shalt be.
Per - fect in Power, in love and pu - ri - ty. A - men.

FROM ALL THAT DWELL BELOW THE SKIES. L. M.

1. From all that dwell be - low the skies, Let the Cre-
2. E - ter - nal are Thy mer - cies, Lord; E - ter - nal

a - tor's praise a - rise; Let the Re - deemer's name be sung,
truth at - tends Thy word; Thy praise shall sound from shore to shore,

Through ev - 'ry land, by ev - 'ry tongue.
Till suns shall rise and set no more. A - men.

SUPPLEMENTARY MUSIC

TO THE HIGH SCHOOL MUSIC READER.

I KNEW A BOY.

Words from "LILLIPUT LEVEE."

Music by J. EICHBERG.

ff **Maestoso.**
SOPRANO.

ff **BASS.**

f

I knew a boy! I knew a boy who

took long walks, Who lived on beans and ate the stalks; To the

gi - ant's coun - try he lost his way; They kept him there for a

ff *PIANO.*

year and a day. But he

has not been the same boy since An al - ter - a - tion he

ff

did e - vince ; For you may sup - pose that he un - der - went A

ff

PIANO.

change in his no - tions of ex - tent.



f

He looks with con - tempt on a nice high door; And

f

This system of musical notation is for the first line of the song. It consists of a treble and a bass staff, both in the key of D major (two sharps). The melody is written in the treble staff, and the accompaniment is in the bass staff. The first measure of the treble staff has a forte (*f*) dynamic marking. The lyrics "He looks with con - tempt on a nice high door; And" are written below the notes.



rit. *p*

tries to walk in at the se - cond floor; He

rit. *p*

This system of musical notation is for the second line of the song. It consists of a treble and a bass staff. The melody continues in the treble staff, and the accompaniment is in the bass staff. The first measure of the treble staff has a *rit.* (ritardando) and *p* (piano) dynamic marking. The lyrics "tries to walk in at the se - cond floor; He" are written below the notes.



stares with sur - prise at a ba - sin of soup, He

This system of musical notation is for the third line of the song. It consists of a treble and a bass staff. The melody continues in the treble staff, and the accompaniment is in the bass staff. The lyrics "stares with sur - prise at a ba - sin of soup, He" are written below the notes.



fan - cies a bowl as large as a hoop; He

f

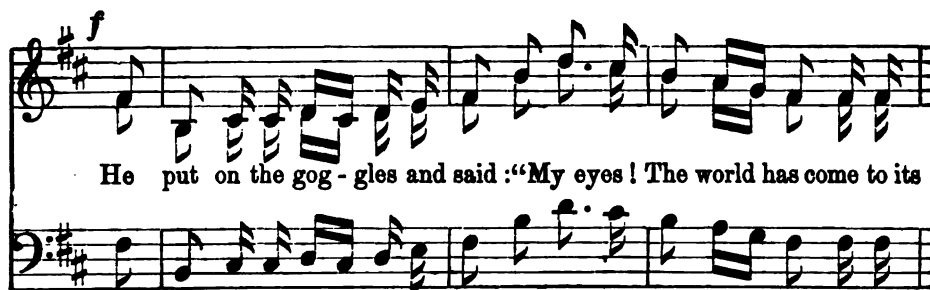
This system of musical notation is for the fourth line of the song. It consists of a treble and a bass staff. The melody continues in the treble staff, and the accompaniment is in the bass staff. The first measure of the treble staff has a forte (*f*) dynamic marking. The lyrics "fan - cies a bowl as large as a hoop; He" are written below the notes.

calls the peo - ple "min - ikin mites;" He calls a sir - loin a

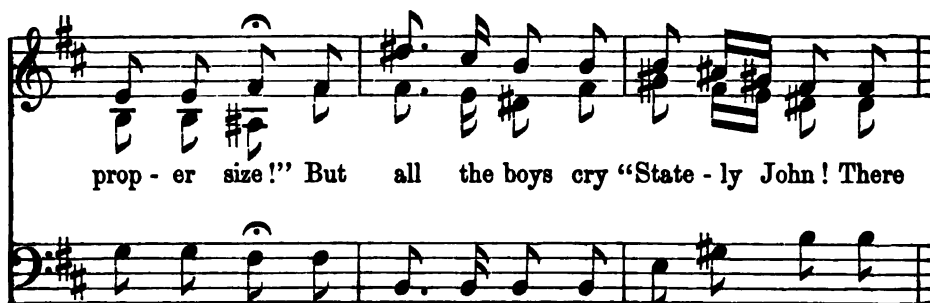
ff
coup - le of bites! Things hav - ing come to these pret - ty

pass - es, They bought him some mag - ni - fy - ing

PIANO.
f
glass - es.



f
He put on the gog - gles and said : "My eyes ! The world has come to its



prop - er size !" But all the boys cry "State - ly John ! There



you go with your gog - gles on !" What girl would mar - ry



him — and quite right To be ta - ken for three times her

PIANO. *ff*

prop - er height ? So this comes of tak - ing ex -

ff

- tra - va-gant walks, And liv - ing on beans and eat - ing the stalks.

BATTLE SONG OF GUSTAVUS ADOLPHUS.

From the Swedish.
Music by J. EICHBERG.

SOP. ff

ALTO.

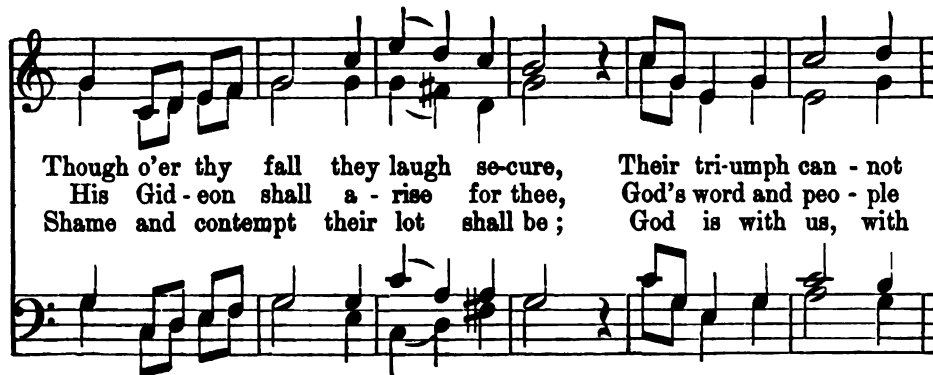
1. Be not dis - may'd, thou lit - tle flock, Al-though the foe's fierce
2. Thy cause is God's—go at His call, And to His hand com -
3. Our hope is sure in Je - sus' might; A-gainst themselves the

TENOR.

BASS.



bat - - tle shock, Loud on all sides as - sail thee,
 - mit thy all, Fear thou no ill im - pend - ing,
 god - - less fight, Themselves not us dis - tress - ing;



Though o'er thy fall they laugh se - cure, Their tri - umph can - not
 His Gid - eon shall a - rise for thee, God's word and peo - ple
 Shame and contempt their lot shall be; God is with us, with



long en - dure; Let not thy cour - age fail . . . thee.
 man - ful - ly, In God's own time de - fend - ing.
 Him are we, To us be - longs His bless - ing.

AWAY IN THE OLD CATHEDRAL.

Music by J. KICHBERG.

Allegro risoluto.

SOPRANO. Two cof - fins stand a -

ALTO. A - way in the old ca - the - dral Two coffins stand a -

TENOR.

BASS.

lone; In one of them sleeps King Ott - mar, And the

sing - er rests in one. The king sat once in

pp And the sing - er

pow - er, High throned in his fa - ther's land; The

marcato.

crown still grac - es his tem - ples, The fal-chion his king - ly

p espress.

hand; But near the proud king the sing - er Is

peace - ful - ly sleep - ing on; In his life - less hand still

dim. *ff*

clasp - ing The harp of the pi - ous tone. The

ff

cas-tles around are fall - ing, The war - cry rings thro' the land ; The

dim e rit.

sword it stir - reth nev - er, Here in the dead king's hand.

p Andante.

Blossoms and ver - nal breez - es Are floating the vale a - long,

cres.

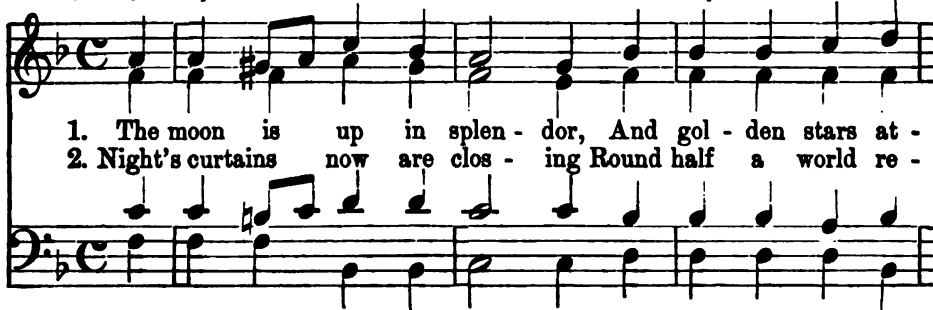
And the sing-er's harp is sound - ing In nev-er end - ing song.

And the sing - er's harp is sounding. *rit.*

NIGHT-SONG.

From the German by HERDER.

Music by JULIUS EICHBERG.



1. The moon is up in splen - dor, And gol - den stars at -
 2. Night's curtains now are clos - ing Round half a world re -



- tend her; The heav'ns are calm and bright; Trees cast a deepening
 - pos - ing In calm and ho - ly trust; All seems one vast, still



shad - ow, And slow - ly off the mead - ow A
 cham - ber, Where wea - ry hearts re - mem - ber No



mist . . . is ris - ing, sil - - ver white.
 more . . . the sor - row of . . . the dust.

THE RIVER'S MESSAGE.

ALBERT BRAUN.

Moderato.
p SOPRANO. *dim.*
 ALTO.
 1. In - to the si - lent room the moon Her flood - ing ra - diance
 2. In far off lands a faith - ful heart The same fair riv - er

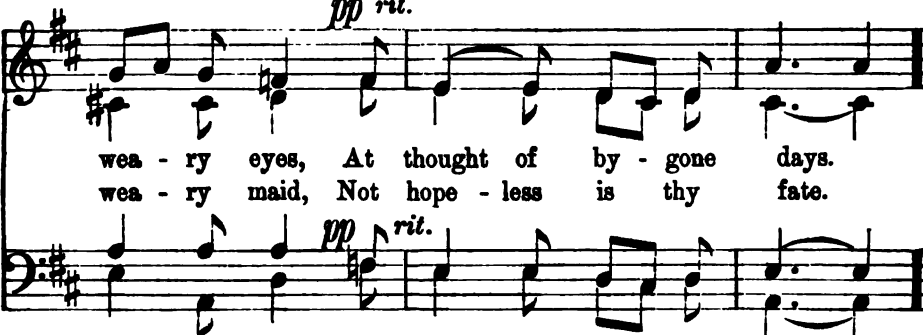
TENOR. *p* *dim.*
 BASS.

pours ; Be - neath the window sings the stream That laps the moon - lit
 sees ; And greet - ings to the lone - ly maid, It sends o'er dis - tant
rit.

pp a tempo.
 shores. The maid sits by the spin - ning wheel, But the
 leas. O maid be - side the spin - ning wheel, The
a tempo.

rit.
 wheel it's mur - mur stays, And the tears they rise to her
 lov - ing mes - sage hear ; And still thy fears, O wea - ry

pp rit.



wea - ry eyes, At thought of by - gone days.
wea - ry maid, Not hope - less is thy fate.

pp rit.

*1st time Solo.
2nd time Chorus.*

mf



Wher - e'er thou art a moth - er's heart and

mf

f



care are ev - er near; Wher - e'er thou art a

f



moth - er's heart and care are ev - er near.

LIKE THE LARK.

Music by J. EICHBERG.

*Allegretto.**sop. mf**ALTO.*

1. Like the Lark, would I were sing - ing Thro' the
 2. Like the Lark, would I were drink - ing Draughts of
 3. Like the Lark, 'twixt earth and heav - en, Could I

BASS.

az - ure plains on high, O - ver hill and val - ley
 pur - est morn - ing air, Till on dew - y flow - ers
 free - ly float a - long, I would riv - et earth to

bring - ing Dreams of spring a - long the sky, Dreams of
 sink - ing, I could bask in fra - grance rare, I could
 heav - en With the mag - ic of my song, With the

spring a - long the sky.
 bask in fra - grance rare. Would I were
 mag - ic of my song.
 Like the Lark.

sing - ing, would I were sing - ing, O - ver

Like the Lark, cres.

hills and val - ley bring - ing Dreams of

spring a - long the sky, Dreams of spring a - long the

sky, Dreams of spring a - long the sky.

FINALE FROM CHRISTMAS ORATORIO.

C. SAINT-SAËN
Arranged by J. EICHBERG.

Maestoso.

Raise now your song on high, And now a - dore the

Lord our God With praise in His ho - ly tem - ple.

Shout, oh ye heav - ens, And earth, oh ex - alt thee,

In pres - ence here of the Lord, for He com - eth
For He com - eth now, Al - le - lu - - -

now, al - le - lu - ia. ia. Al - le - lu -

The first system of musical notation is in G major (one sharp) and 4/4 time. It features a treble and bass staff. The melody in the treble staff begins with a half note G, followed by quarter notes A, B, and C, then a half note D. The bass staff provides a harmonic accompaniment with chords. Above the treble staff, there are first and second endings marked with '1' and '2' respectively. The first ending leads back to the beginning of the phrase, while the second ending leads to the next system.

Al - le - lu - - ia, al - le - lu - -

The second system continues the melody. The treble staff has a half note G, followed by quarter notes A, B, and C, then a half note D. The bass staff has a half note G, followed by quarter notes A, B, and C, then a half note D. The melody is marked with a slur over the first four notes. The system ends with a double bar line.

Al - le - lu - - ia, al - le - lu -

The third system continues the melody. The treble staff has a half note G, followed by quarter notes A, B, and C, then a half note D. The bass staff has a half note G, followed by quarter notes A, B, and C, then a half note D. The melody is marked with a slur over the first four notes. The system ends with a double bar line.

- ia, Al - le - lu - - ia, al - le - lu -

The fourth system continues the melody. The treble staff has a half note G, followed by quarter notes A, B, and C, then a half note D. The bass staff has a half note G, followed by quarter notes A, B, and C, then a half note D. The melody is marked with a slur over the first four notes. The system ends with a double bar line.

- ia, . . . Al - le - lu - ia, al - le - lu -

Al - le - lu - - - ia.

ff

- ia, Shout, oh ye heav - ens, And

ff

earth, oh, ex - alt thee, In presence here of the

For He com - eth

Lord, For He com - eth now, Al - le - lu - - ia.

now, Al - le - lu - - - ia,

MOORISH SERENADE.

From "Spanish Ballads."
Translated by J. G. LOCKHART.

1st SOPRANO.

2nd SOPRANO.

ALTO.

BASS.

1. While my la - dy sleep - eth The dark blue heaven is bright;

2. All the stars are glow - ing A - mid the a - zure sky!

Soft the moon - beam creepeth Round her bower all night. Thou

In the stream scarce flowing, Mim - ic lus - tres lie! — Blow

gen - tle, gen - tle breeze, While my la - dy slum - bers, Waft

gen - tle, gen - tle breeze, But bring no cloud to hide Their

light - ly thro' the trees, . . . Waft light - ly thro' the trees

dear re - splen - den - cies, . . . Their dear re-splen - den - cies;

The trees . . . Waft Their

Ech - oes of my num - bers, Her dreaming ears to please.

Take not from her side, . . . Dreams bright and pure as these.

THE NIGHTINGALE.

Music by J. EICHBERG.

Andantino.

p

Sweet night-in - gale! I hear thee sing,— Thy mus - ic

makes my heart up-spring; Oh, quick-ly come, sweet bird to

me, And teach me to re-joice like thee! Sweet night-in-

gale! to the cool wave . . . I see thee

p *SOLI.*

Sweet nightingale, to the cool wave

haste thy limbs to lave, When eve-ning's rest-ful shade Cov-ers

p CHORUS.

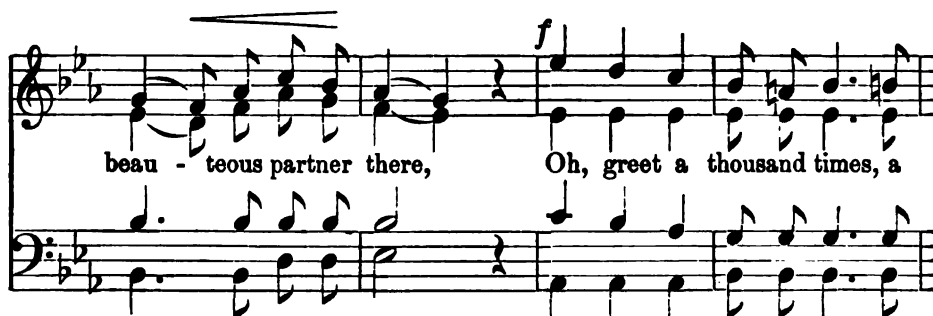


moun - tain, wood, and glade. Sweet bird, where'er . . . thy dwell - ing

CHORUS.



be Up - on the Lin - den's lof - ty tree, . . . Be - side thy



beau - teous partner there, Oh, greet a thousand times, a



thousand times my fair! Oh, greet a thou - sand times my fair!

FAIR LADY, RARE LADY.

Allegretto.

Music by J. EICHBERG.

sop. dol.
ALTO.
BASS.

Fair la - dy, rare la - dy, Light on the lea, Wand'ring and

Detailed description: This block contains the first system of the musical score. It features three staves: Soprano (SOP.), Alto (ALTO.), and Bass (BASS.). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegretto.' and the dynamics for the vocal parts are 'dol.' (dolce). The lyrics are 'Fair la - dy, rare la - dy, Light on the lea, Wand'ring and'.

pond'ring, "Oh, bring him to me!" Wand'ring and pond'ring, "Oh,

Detailed description: This block contains the second system of the musical score. It features two staves: Soprano (SOP.) and Bass (BASS.). The lyrics are 'pond'ring, "Oh, bring him to me!" Wand'ring and pond'ring, "Oh,'

bring him to me!" Gal - lant knight, val - iant knight,

Detailed description: This block contains the third system of the musical score. It features two staves: Soprano (SOP.) and Bass (BASS.). The lyrics are 'bring him to me!" Gal - lant knight, val - iant knight,'

p *mf*

Sail - ing, pre - vall - ing,
Swift on the sea, swift on the sea, Sail - - ing, pre -

Detailed description: This block contains the fourth system of the musical score. It features two staves: Soprano (SOP.) and Bass (BASS.). The lyrics are 'Sail - ing, pre - vall - ing, Swift on the sea, swift on the sea, Sail - - ing, pre -'. Dynamics are marked 'p' (piano) and 'mf' (mezzo-forte).

sail - ing, pre - vail - ing,

- vail - ing, Thy shal - lop shall be, Thy

cres.

shal - lop shall be! Ring - ing bells, sing-ing bells,

dim. *PIANO.* *dol.*

chime mer-ri-ly, Brave knight and la - dy bright, wedded shall be!

Ring - ing bells, sing - ing bells, chime mer - ri - ly,

p

Brave knight and la - dy bright wed - ded shall be!

This musical system consists of a treble and bass staff in G major (one sharp). The melody is written in a homophonic style with chords. The lyrics are 'Brave knight and la - dy bright wed - ded shall be!'.

Brave knight and la - dy bright wed - ded shall be!

This musical system continues the melody from the first system, ending with a double bar line. The lyrics are 'Brave knight and la - dy bright wed - ded shall be!'.

O THE FRAGRANCE OF THE AIR.

Words by CELIA THAXTER.

dol.

1st and 2nd SOP.

Music by J. EICHBERG.

O the fragrance of the air, With the breathing of the

ALTO.

O the fragrance of the air, With the breathing of the

BASS.

This musical score is for the song 'O the fragrance of the air, With the breathing of the'. It is written for Soprano (SOP.), Alto (ALTO.), and Bass (BASS.) voices. The music is in G major (one sharp) and 3/4 time. The tempo/mood is marked 'dol.' (ad libitum). The lyrics are 'O the fragrance of the air, With the breathing of the'.

flowers! O the isles of cloudlets fair, Shining af - ter balm - y

flowers! O the isles of cloudlets fair, Shining af - ter balm - y

showers. O the fresh - ly rip - pling notes! O the

showers. O the fresh - ly rip - pling notes! O the

dol.

O notes!

warb - ling, loud and long, From a thou - sand gol - den

warb - ling, loud and long, From a thou - sand gol - den

thou - sand

throats! O the south wind's ten - der song! O the

throats! O the south wind's ten - der song! O the

song!

pp

song!

south wind's ten - der song! O the mel - low dip of

south wind's ten - der song! O the mel - low dip of

mf

mf

mf

oars Thro' the dream - y af - ter - noon! O the

oars Thro' the dream - y af - ter - noon! O the

3

3

3

waves that clasp the shore, Chant - ing one de - li - cious

waves that clasp the shore, Chant - ing one de - li - cious

tune! Wears the warm en - chant - ing day

tune! Wears the warm en - chant - ing day . . .

last of its rich hours, While my heart, in the sweet

To the last of its rich hours, While my

To the last of its rich hours, While my

May, Buds and blossoms with the flowers, Buds and

heart Buds and blossoms with the flowers,

heart . . Buds and blossoms with the flowers,

blos - soms with the flowers.

blos - soms with the flowers, Buds and blos - soms

Buds and blos - - - - - soms with the flowers.

Buds and blos - - - - - soms with the flowers.

THE MOUNTAIN BOY.

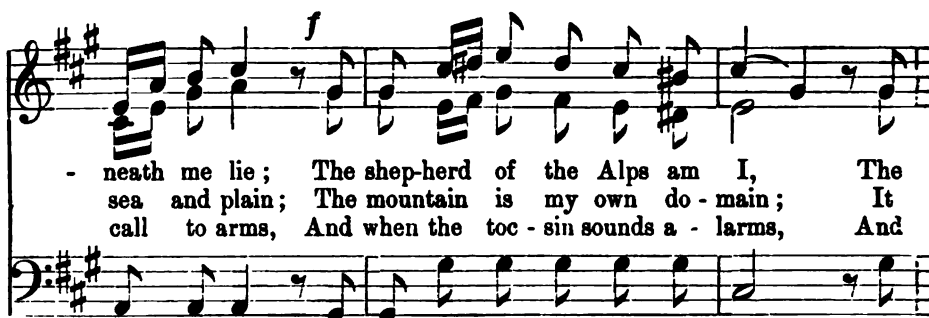
Music by J. EICHBERG.

*Vivace.**mf*

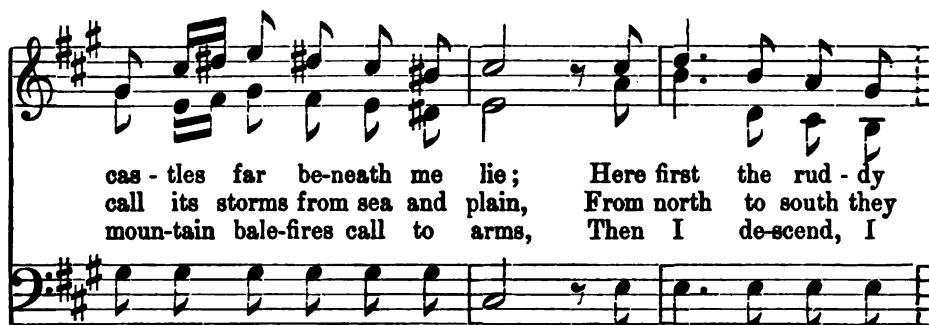
1. The shepherd of the Alps am I, The cas - tles far be -

2. The mountain is my own do - main; It calls its storms from

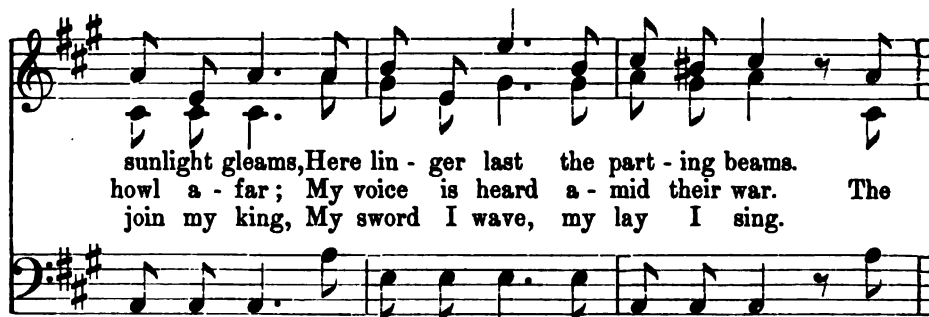
3. And when the toc-sin sounds a - larms, And moun-tain bale-fires




- neath me lie; The shep-herd of the Alps am I, The
 sea and plain; The mountain is my own do-main; It
 call to arms, And when the toc-sin sounds a-larms, And



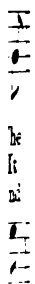
cas-tles far be-neath me lie; Here first the rud-dy
 call its storms from sea and plain, From north to south they
 moun-tain bale-fires call to arms, Then I de-scend, I



sunlight gleams, Here lin-ger last the part-ing beams.
 howl a-far; My voice is heard a-mid their war. The
 join my king, My sword I wave, my lay I sing.



mountain boy am I! . . . The mountain boy am I!



2. Agave centro- americana

